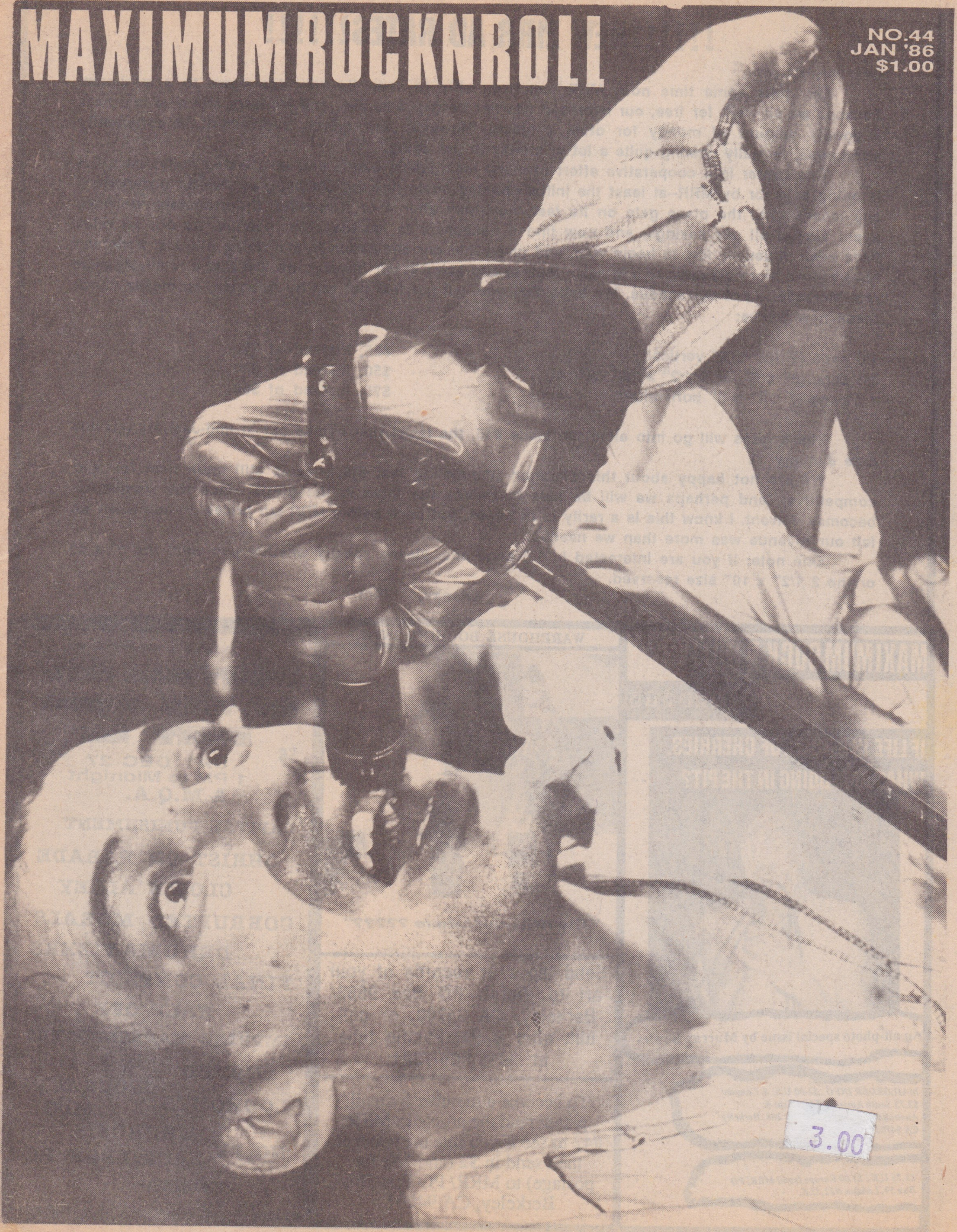
MAXIMUMROCKNROLL

NO.44
JAN '86
$1.00



3.00

!!!!!!NEW MRR AD RATES!!!!!!

Dear Advertisers,

For quite some time now, MRR has been able to keep its ad rates down to a minimum. Because we all work for free, our overhead has not been substantial, and we were still able to amass a goodly amount of money for other projects. However, our latest involvement, a community warehouse, is really costing quite a lot of money to get going.

This center is a cooperative effort of many local zines, bands and unaffiliated individuals, but is being paid for by MRR--at least the initial opening costs (around $30,000), as well as underwriting any losses until the place gets on its feet, hopefully after 4 or 5 months. Unfortunately, we have spent almost all our savings, and now find it necessary to increase our revenue. As our ad rates have been unusually low to begin with, and given that our circulation is still rising (the last 3 months have seen a more dramatic rise in sales than at any point in our history), we feel that a relatively small rate increase is not outrageous. We hope that you will not feel put out by this rise, so please check these new prices:

1/6 page (2 1/2" x 5" vertical)	$25, instead of $20
1/3 page (5" x 5", or 2 1/2" x 10" vertical)	$50, instead of $40
1/2 page (7 1/2" x 5" horizontal)	$75, instead of $60

These rates will go into effect on issue #45, the issue that comes out in mid-January (ad due date January 1).

We are not happy about this situation (though do feel the price is still more than fair and competitive), and perhaps we will be able to reduce the rates in the future, once the warehouse becomes solvent. I know this is a rarity in business, but once before MRR cut prices on ads when we felt our revenue was more than we needed.

One note: if you are interested in 1/3 page ads, please specify whether you want the 5" x 5" or the 2 1/2" x 10" size reserved.

Thanks, Tim

MAXIMUMROCKNROLL

PRESENTS

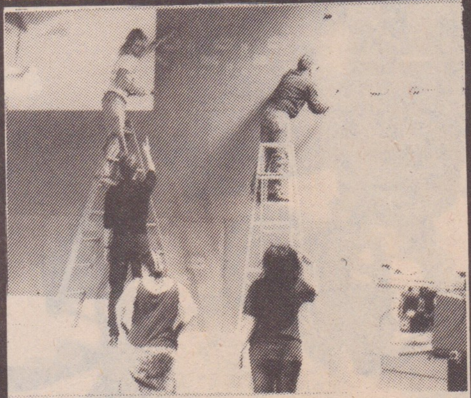
IF LIFE IS A BOWL OF CHERRIES. WHAT AM I DOING IN THE PIT?

An all-photo special issue by Murray Bowles

MAILORDER INFO...$2.00 U.S. & Canada/ $3.75 South America/ $4.00 Asia & Australia from: MRR, PO Box 288, Berkeley CA 94701, U.S.A.

£1.75 U.K./ $3.00 Europe from: MRR/ PO Box 59, London N22, U.K.

WAREHOUSE BOOKING INFO



"The nail goes *where* ?????"

Send tapes or records of your art to Victor/ PO Box 9683/ Berkeley, CA 94709, or call him after 6 PM Pacific time at (415)665-7391.

To become a member by mail, please read the article in MRR #42 to see if you like the concept, then send in $2 (and 25¢ for postage) to MRR/ PO Box 288/ Berkeley, CA 94701.

The Farm & Gilman St. Project Present

ANOTHER DAY AT THE FARM PART III

$6 SAT DEC 27 $6
1 PM to Midnight
A.M.Q.A.

CAPITAL PUNISHMENT
CHRIST ON PARADE
CLOWN ALLEY
CORRUPTED MORALS
DEHUMANIZERS
FINAL CONFLICT
HALF OFF
IMPULSE MANSLAUGHTER
INSTED
ISOCRACY
LOOKOUTS
MDC
NEUROSIS
NO FX
SACRILEGE BC
TWISTED

1499 Potrero/San Fran

MAXIMUMROCKNROLL

RADIO STATIONS: MRR Radio shows are now available for stations only. Cassettes are $5 per show. Contact Lisa c/o MRR at P.O. Box 288/ Berkeley CA 94701

MAIL ORDER:
U.S. & Canada: Current & back issues available from U.S. address at bottom of page. Copies are $1.50 each/ 6 issues sub for $9.
U.K.: Current & back issues available from MRR/ P.O. Box 59/ London N22/ England. Copies are £1.50 each/ 6 issue sub for £7.50. Write this address for European wholesale info as well.
EUROPE: Current & back issues available from U.K. address above. Copies are $2.50 each/ 6 issue sub for $12
AUSTRALIA, ASIA, AFRICA: Current & back issues available from U.S. address below. Copies are $3.50 each/ 6 issue sub for $21
SOUTH AMERICA: Current & back issues available from U.S. address below. Copies are $3 each/ 6 issue sub for $18

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, but with photos!
Ad Reservations: now, as space goes fast
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND NEW RATES:
1/6 page: (2 1/2" x 5" down) $25
1/3 page: (5" x 5", or 2 1/2" x 10") $50 (specify which)
1/2 page: (7 1/2" x 5" down) $75 (2 or more items only)

BACK ISSUES AVAILABLE:
Issues #9-13,15-27,29-43

SHITWORKERS

Murray Bowles
Martin Sprouse
Tim Yohannan
Jerry Booth
Ruth Schwartz
Steve Spinali
Kent Jolly
Rick Stott
Brian Edge
Lisa Allbright
William Smith
Victor H
Jane Guskin
Nicole
Winni
Adrienne
Dolf
Achim

CONTRIBUTORS

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Mykel Board
Eugene Chadbourne
Dogtowne
Glaser Bros
Mouse
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Joe Britz
Roger Armstrong
Aaron Cometbus
Joy Aoki
Al Quint
Linus Martinez
Carl,Jay,Nicole,Rick,Chris
John Yates
Mark Pingitore
Stel
Sean Duffy
Rome
Alfonso Regelado
Pietr Wierzbicki
Steve Erickson
Charlie Wertheim
Helen Block
Harold
Paul Stephens
Scott Berry
Davy Normal
Ryan Keefe
Ramona Essex

COVER

COVER: Photo: Ed Colver

SELL MRR AT GIGS: if you're interested in doing this in your area, please contact us for info on cheap prices.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors. Your input in essential.

Please continue to send all records, tapes, letters
articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

Steve Spinali

CHAOS UK/EXTREME NOISE TERROR-split LP
HARD-ONS-By My Side-flexi
HEIBEL-LP
IMPULSE MANSLAUGHTER-Burn One Naked...-EP
KELPIES-Official Bootleg-LP
PIN PRICK-EP
PSYCHOTIC TURNBUCKLES-Destroy Dull City-12"
RAZZIA-Ausflug Mit Franziska-LP
SAM KINISON-LP
SCREAMING DIZBUSTERS-Ain't the Summer of Love-45
STOMACH MOUTHS-Something Weird-LP
SUBTERRANEAN KIDS-TP
UPRIGHT CITIZENS-Kiss Me Now-12"
V/A-Lima Esta Helada-TP

Ruth Schwartz

BOREDOMS-Anal by Anal-EP
CAPITAL PUNISHMENT-Slum With a View-LP
CRAMPS-Nazibility Werwoelfen-10"
CULTURCIDE-Souvenirs-LP
DON'T NO-Incite the Riot-LP
GANG GREEN-Drunk and Disorderly-10"
GOVT ISSUE-LP
KILLDOZER-The Burl-LP
LIVE SKULL-Swing Time-EP
RUIN-Fiat Lux-LP
V/A-God's Favorite Dog-LP
V/A-Play New Rose For Me-LP
V/A-Sound of Now-LP

Dolf

HEIBEL-Yeah, Everything is Great-LP
KAFKA PROCES/DISORDER-split LP
DEAD KENNEDYS-Bedtime For Democracy-LP
HASEN-Braü-LP
STUPIDS-Retard Picnic-LP
RAZZIA-Ausflug Mit Franzisca-LP
VICTIMS FAMILY-Voltage & Violets-LP
CHALLENGER CREW/EVERYTHING FALLS APART-split LP
NAKED LADY WRESTLERS-Accident-flexi
BORDEOMS-Anal By Anal-EP
HERESY-anything
NEGAZIONE-Lo Spirito...LP
UPRIGHT CITIZENS-Kiss Me Now-LP
CLOWN ALLEY-anything
COMES-anything

Tim Yohannan

ATTANAS-EP/BOREDOMS-EP
CHAOS UK/EXTREME NOISE TERROR-split LP
DEPRAVED-Stupidity Maketh...-LP
IMPULSE MANSLAUGHTER-EP
INOCENTES-Panico em S.P.-mini LP
KILLING CHILDREN-TP
KROMOZON 4/HEIMATLOS-split EP
NAKED LADY WRESTLERS-Accident-flexi
SCREAMIN' DIZBUSTERS-Ain't the Summer of Love-45
SUICIDE-LP
V/A-Tour de Farce-EP
V/A-Religious as Hell-LP
V/A-Splitting Headache-EP
WINTERSWIJX CHAOS FRONT-EP
WORLD WAR XXIV-LP

Glaser Brothers

STUPIDS-Retard Picnic-LP
GANG GREEN-Drunk and Disorderly-10"
V/A-Welcome to Axction Island-EP
FALSE LIBERTY-Silence is Consent-EP
SNFU-If You Swear...-LP
DEAD KENNEDYS-Bedtime For Democracy-LP
LUDICHRIST-Immaculate Deception-LP
CHAOS UK/EXTREME NOISE TERROR-split LP
GREEN RIVER-Ain't Nothin' To Do-45
IGGY POP-I Got a Right-45
DAMNED-Anything-12"
CRAMPS-Ohio Demos '79-box set 45's
REPLACEMENTS-Stink-12"
V/A-Me Want Breakfast, Dangerhouse Collection-LP
Rob's new cassette deck

Dogtowne

NICK CAVE-Your Funeral-LP
SHONEN KNIFE-LP
GASH/DEPRESSION-split LP
PELL MELL-TP
GREY MARCH-12"
SCREAMING TREES-LP
KILLDOZER-The Burl-LP
HONOR ROLE-LP
PHLEGM-12"
DEATH OF SAMANTHA-The Laughing-LP
V/A-Dog That Wouldn't Die-TP
V/A-Panic on 13th Ave-TP
MAGNOLIAS-LP
CONTROLLED BLEEDING-Between Tides-LP

Martin Sprouse

SNFU-LP
CRAMPS-Box Set
STUPIDS-LP
DEPRAVED-LP
WORLD WAR XXIV-LP
IMPULSE MANSLAUGHTER-EP
DISORDER/KAFKA PROCESS-Split LP
SUBTERRANEAN KIDS-TP
UPRIGHT CITIZENS-LP
CHAOS UK/EXTREME NOISE TERROR-Split LP
V/A-Me Want Breakfast-LP
V/A-What the Hell......-TP
A.O.F.-Anything
JOHN STOCKWELL-In Search of Enemies-BK

Kent Jolly

LUDICHRIST-Immaculate Deception-LP
CLOWN ALLEY-Circus of Chaos-LP
NEUROSIS-TP
GORE-Hart Gore-LP
STUPIDS-Retard Picnic-LP
DEPRAVED-Stupidity Maketh...-LP
PRO PATRIA MORI-Where Shadows Lie-TP
SNFU-If You Swear...-LP
SACRILEGE BC-Party With God-LP
MELVINS-Gluey Porch Treatment-LP
HEIBEL-Yeah, Everything's Great-LP
SMART PILS/MIDNIGHT CHILDREN-live
NOMEANSNO-You Kill Me-12"
COMBAT NOT CONFORM-Love-LP
BIG BLACK/WORLD DOMINATION/HEAD OF DAVID-live

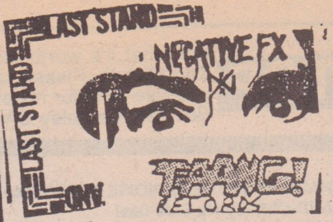
MAXIMUM ROCKNROLL RADIO

CFMU Hamilton, Ont 93.3FM Mon 11PM
CFXU Antigonish, NS 700AM Tues 11PM
CKMS Waterloo, Ont 94.5FM call station
CRSG Montreal, PQ call station
KASR Tempe, AZ 660AM call station
KFAI Minneapolis, MN 90.3FM Sat 7PM
KFCF Fresno, CA 88.1FM Tues 9PM
KJHK Lawrence, KS 91FM Mon 11PM
KOPN Columbia, MO 89.5FM Sat 2:30AM
KPFA Berkeley, CA 94.1FM Tues 9PM
KUGS Bellingham, WA 89.3FM Sun 11PM
KZUM Lincoln, NE 99.3FM Thur 11PM
WBSU Brockport, NY call station Tues 10PM
WEFT Champaign, IL 90.1FM Thur 9PM
WKDU Philadelphia, PA 91.7FM call station
WMEB Orono, ME 91.9FM Thur 10PM
WMUC College Park, MD 88FM/65AM Sun 9PM
WZRD Chicago, IL 88.3FM Sun 1PM /Mon 6PM
Radio Pomme Louviers, France101.1FM Tues 9PM

*ACCUSED LP "RETURN OF" $7.00
AGE OF CHANCE "MOTORCITY" $3.00
*ASTA KASK LP (FUCKING GREAT) $7.00
*ASTA KASK $ 45 "KUNG/FOSTER" $3.00
ASTA KASK 45 "PLIKTEN" $3.00
ASTA KASK $5 "EN TYST MINT $3.00
*"ALL ASTA KASK SHIT RIPS"********
*BIG BLACK 45 IL DUCE $3.00
BIG BLACK EP "RACER X " $6.00
BIG BLACK LP "ATONIMIZER" $7.00
BLOODSPORT (CHICGO GOOD DISK)$6.00
ALEX CHILTON "FEUDLIST TARTS $7.00
CIRCLE JERKS "GROUP SEX"LIMTD.8.50
C.O.C."EYE FOR EYE"LPTHEIRBEST8.00
*CRETINS/BLUT EISEN (a MUST) $3.00
DAYGLOW ABORTIONS LP/CASS $7.50
*D.I. HORSE BITES LP $7.50
DIED PRETTY NEXT TO NOTHING $6.50
DIED PRETTY LP "FREE DIRT" $7.50
DRUNKS WITH GUNS 2nd45 200made4.00
*DIETER MEYER 78swiss VERYRARE$20.00
DEHUMINIZERS 45 $3.00
DR.KNOW BEST OF(ALL THEIR HITS9.00
*ED GEINS CAR LP MAKIN DICK DANCE$7
ED GEINS CAR 45 LIMTD.EDITION$3.00
FAITH NO MORE LP $7.00
FORCE MAJURE 45 SWEDEN PUNK $3.00
*FRITES MODERN LP(RARE DUTCH)$13.00
*FREEZE NEW LP RABID REACTION $7.00
(the new freeze lp is byfar the
THEIR BEST RECORD TO DATE*******
FREEZE LP LAND OF THE LOST $8.00
F.U.S KILL FOR CHRIST (RARE) $8.50
*GANGGREEN LP"ANOTHER WASTED" $5.00
GANGGREEN CASS/WASTED NITE $5.00
GANGGREEN"DRUNK/DISORDERLY $8.50
LIMITED ED. 10 INCH LIVE BLUE WAX
GANGGREEN TSHIRTS 3STYLES $7.00
WASTED NITE/SKATER/BEER/
GANGGREEN SWEATSHIRT(WASTED)$16.00
GANGGREEN SKATEBOARD DECK $50.00
GERMS LP ROCK & RULE $8.00
*GOVT ISSUE "FUN JUST NEVER $7.50
*GOVT ISSUE " GI 5"(INCREDBLE$7.50
*BRAND NEW GI LP IS THEEERECORD.
HOODU GURUS LP MARS NEEDS $6.00
THE INBRED LP $7.50
INGRUN HUTLOS (PORNO SLEEVE)$4.00
IVY GREEN LP"ALL ON THE BEAT$15--
DUTCH PUNK VERY RARE(GREAT)
*JERRYS KIDS LP"IS THIS MY WD$7.50
KILSLUG LP "ANSWER THE CALL"$5.00
KILSLUG T-SHIRT (YELLOW) $7.00
LASTSTAND 12IN. VERY FEW LEFT$3-
LAST STAND 45 YELLOW 100 MADE$5-
*THE LEFT 1ST $8.50
THE LEFT 2ND LP $7.50
M.I.A./GENOCIDE LP VERY RARE$15-
*LEMONHEADS "BOSTONS BEST NEW
PUNK ACT 1000 MADE $2.50
MISFITS EP DIE DIE WHITE WAX$13-
(THERE IS 500 copies in exist.)
SAM HAIN"INITIUM"RED WAX $12-
SAM HAIN"UNHOLY PASSION"RED $12-

RARE GLEN DANZIG PHOTO ON
"YOU WERE THERE POSTER #2" $3ppd.

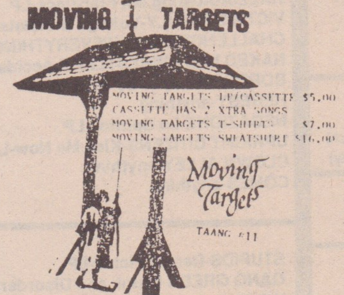
sam hain"UNHOLY WHITE WAX $15-
SAMHAIN "NOV.COMING(ORANGE) $12-
*NASTY FACTS 45 (INTENSE) $6.00
*NCM 1ST 45 "ULTIMATE ORGASM $6.00
NCM 2nd 45 $4.00
NEGATIVE FX "BOSTON CREW LIVES$5
NECROS 45 TANGLED UP $3.00
NEW ROSE (SWEDEN PUNK) $3.00
N.O.T.A. 1st 45 moscow $3.00
OUT OF ORDER GREAT MIDWEST $7.00
OYSTERS 45 RED WAX 200 made $3.00
OYSTERS LP GREEN EGGS & HAM $5.00
OYSTERS T-SHIRT 2 sided $7.00
*PAGANS LP BURIED ALIVE $8.50
PAINTERS & DOCKERS $6.00
PREVARICATORS 1ST 45 $3.00
PREVARICATORS NEW FRENCH IMP$3.00
POISON IDEA 7IN.(BLUE VINYL)$3.50
PROLETARIAT 1st lp"SOMA HOL"$6.00
PROLETARIAT NEW LP"INDIFFNCE$7.50
PROLETARIAT 45 NON LP TRACK $3.00
PUSSY GALORE"YOU LOOK LIKE A JEW"
NEW EP FROM D.C.sDIRGIEST $6.50
RAPED TEENAGERS 45 $3.00
RAW POWER "WOP HOUR" $3.00
RF7 "WEIGHT OF THE WORLD"LP $7.50
RF7 "FALL IN " EP BOTH RF7rare$7-
RITUAL TENSION EX_SWANS $6.50
THE SCAM 45 BOSTON AREA $3.00
LMTD. ALL COPIES ARE NUMBERED....
SCREAM LP "THIS SIDE UP" $7.00
SLAM NEW U.S. LP SWEDEN BASED$7--
SLAM 45 "TRADGEDIES" $3.00
SLAM 1ST 45 "WELCOME HOME" $3.00
SLAPSHOT "BACK ON THE MAP" $5.00
SLAPSHOT T-SHIRT 2 SIDED $7.00
SONIC YOUTH D.V. 69 12 INCH $6.00
SONIC YOUTH"BAD MOON RISING"$7.50
SQUIRREL BAIT 45 KID DYNAMTE$3.00
SQUIRREL BAIT (EXCELLANT DISK$7-
STALAG 13 LP "IN CONTROL"RARE$9-
7 SECONDS"BLAST PAST(BLUEWAX$4.00
*SUICIDAL TENDANCIES LP $8.00
THE BEST OF MISFITS CD ONLY $18.50
MISFITS CASSETTES LEGACY $8.50
MISFITS EARTH/DIE DIE CASS. $8.50
SAM HAIN INITIUM/UNHOLY $8.50
SAM HAIN NOV. COMING FIRE $8.50

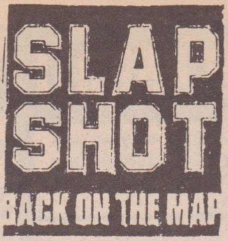


P.O. Box 51
Auburndale, MA 02166

GANGGREEN POSTERS LMTD EDITION $5PPD

GANGGREEN
ANOTHER WASTED NIGHT
MINI LP / CASSETTE W / BONUS TRACKS





TURBINES "LAST CHANCELP " $6.50
VANDALS "PEACE THRU VANDLSM"$7.00
VANDALS "WHEN IN ROME" $7.50
VOLCANO SUNS 45 LMTD PRESS $3.00
VOLCANO SUNS 1ST LP"BRIGHT" $7.00
VOLCANO SUNS"ALL NITE LOTUS $7.50
BY FAR THE BEST SUNS YET********
WILMER X LP VILD "LIVE"SWEDE$9.00
ZYTHN SLAKT(SWEDEN THRASH) $7.00
****
JAPANEESE FLEXI 7 INCH LIP CREAM
HIRAX,THE EXECUTE,SACRILIDGE
$3.00
DRINKING IS GREAT 7in GOLD WAX!!
$3.50
LOVE DOLLS SUPERSTARS $8.50
THIS IS BOSTON NOT L.A. $8.50
BIRDSKIT COMP. SWEDEN The Past,
Slam+more great disk get it!!!!!!
$6.50
THRASHERS VOLUME 1 ,2 ,3 allgood
EACH $7.00 #1 cassette only.
YUGOSLAVIA COMP. HARDCORE !!!!!
rare &very limited $10.00
ALSO AVAILABLE POSTERS!!!!!!!!!!!
YOU WERE THERE #1.................
BUTTHOLES,HUSKER DU,GANGGREEN,
REPLACEMENTS & SOUL ASYLUM.......
YOU WERE THERE #2................
SAM HAIN,THE DAMNED,POGUES,FOETUS
BOTH #1 & 2 limited quanity
$3.00each or $5.00 for both ppd

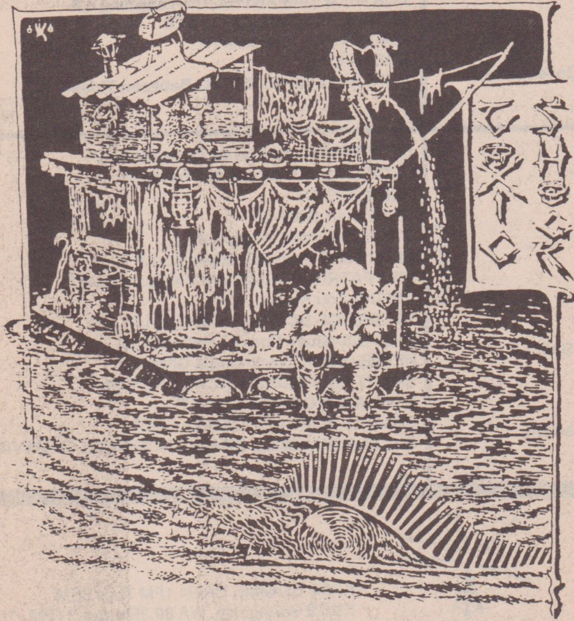
POSTAGE U.S.A. PRICES $1.00 for 1st item.
$2.00 for 3 items
.25¢per item after 3 items.

OVERSEAS AIR RATE — $6.00 for 1st item.
$2.00 per item after.

OVERSEAS SEA RATE ALLOW 10 WEEKS FOR DELIVERY.
& CANADA $2.00 1st item.
$1.00 additional copies.

Drifting thru a Cultural Wasteland?

Pull Over To . . .



TOXIC SHOCK West

NEW So. Cal. Location!

10661 Mills, Montclair, CA 91763
(714) 625-5781

TOXIC SHOCK South

In the Toxic Swamplands!

333 Burgundy, New Orleans, LA 70112
(504) 523-4593

Both locations carry a wide selection of underground music, t-shirts, video, etc. Both welcome distribution enquiries. Stores contact nearest location. Labels should send samples to both locations for effective distribution of their releases. Our 1987 Mail Order catalog is back from the printers and is available for $1 or 2 IRCs to: TOXIC SHOCK, Box 242-M, Pomona, CA 91769. U.S. customers can call for C.O.D. phone orders ($20 minimum) at either shop.

DELUXE
P.O.B. 883311 S.F. CA. 94188

12" VINYL
- ATTITUDE ADJUSTMENT - American Paranoia ... $5.00
- BEOWOLF - LP ... 6.50
- BEYOND POSSESSION - Beyond Possession ... 7.50
- BIG BLACK - Hammer Party ... 7.00
- BRIGADE - Come Together EP ... 5.50
- CARGO CULT - Strange Men Bearing Gifts ... 6.50
- DEAD KENNEDYS - Bedtime For Democracy ... 6.50
- EMMA - Comp. w/Sonic Youth, BGK, etc. ... 8.50
- FLAMING LIPS - Hear It Is ... 7.00
- GOD'S FAVORITE DOG - Comp. w/Butthole Surfers, etc ... 6.50
- GOVERNMENT ISSUE - LP ... 7.00
- INFERNO & EXECUTE - Split LP ... 5.00
- MDC - Smoke Signals ... 6.00
- NAKED INTO - Here Comes The World ... 6.00
- NEGATIVE GAIN - Back From The Dead ... 6.00
- NEGAZIONE - The Spirit Continues ... 6.50
- NOT FOR SALE - LP ... 6.50
- PARANOIA YOU CAN DANCE TO Comp. w/Misfits, TSOL, etc. ... 7.50
- PEEL SESSIONS —
  - The Damned (live) ... 5.50
  - New Order (live) ... 5.50
  - Screamin' Blue Messiahs (live) ... 5.50
  - Stiff Little Fingers (live) ... 5.50
  - Sudden Sway (live) ... 5.50
  - Wild Swans (live) ... 5.50
- SLAM - End Of Laughter ... 6.50
- U-BOATS ATTACK AMERICA - Compilation ... 6.00
- VICTIM'S FAMILY - Voltage and Violets ... 6.50

10" VINYL
- DRUNK INJUNS - Crimes Against Humanity (live) ... $7.00
- GANG GREEN - Drunk and Disorderly (live) ... 7.00
- TUPELO CHAIN SEX - Record Breaker (live) ... 7.00

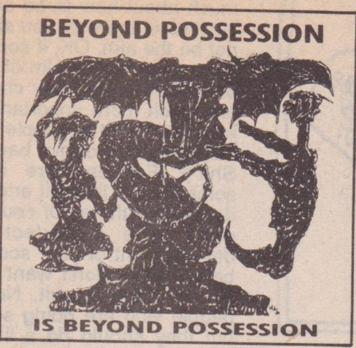
CASSETTES
- BEOWULF - Beowulf ... $6.50
- BRIGADE - Come Together EP ... 5.50
- CARGO CULT - Strange Men Bearing Gifts ... 6.50
- DEAD KENNEDYS - Bedtime For Democracy ... 6.50
- GOD'S FAVORITE DOG - Comp. w/Butthole Surfers, etc ... 6.50
- GOVERNMENT ISSUE - ... 7.00
- FLAMING LIPS - Hear It Is ... 7.00
- MDC - Smoke Signals ... 6.00

THUNDER TRUCKS
- THUNDER BLASTERS - 169mm
  - Polished ... $15.00 ea.
  - Black ... 15.75 ea.
- THUNDER CHARGERS - 159mm
  - Polished ... $14.50 ea.
  - Black ... 15.25 ea.

POSTAGE
$1.00 for first 10" or 12" Lp, 50¢ for each additional Lp.
50¢ for each 7" or cassette tape.
$2.00 per pair of trucks.
California residents add 6.5% sales tax.
Please print your orders on a separate paper and include the following: Items you wish to purchase, total price of your order, postage, your name and address with a check (personal checks—allow 4 weeks for delivery) or money order to:

DELUXE P.O. Box 883311 San Francisco CA 94188.
415 822-7277

Send Self Addressed Stamped Envelope
For The Complete Deluxe Catalogue



PUSHEAD P.O.BOX 701 S.F.,CA. 94101 U.S.A — **M.O. LIST 3 STAMPS**

PUSMORT RECORDS — **ALL PRICES POSTAGE PAID**

0012-01D	**SEPTIC DEATH** - "Now That I Have The Attention" Mp	$5.50
0012-02	**CLEANSE THE BACTERIA** - World Comp. Lp	6.50
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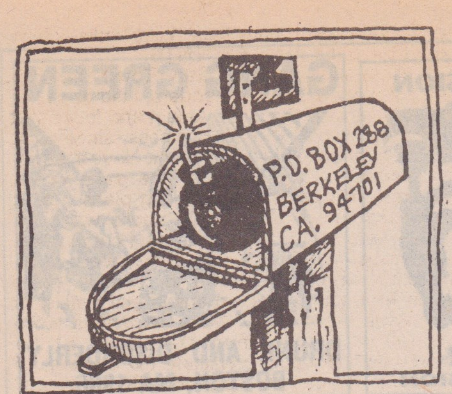

Dear MRR,

This summer I've spent a couple of weeks in America and the result of these weeks are that I'm disillusioned and a little bit disappointed. When I came from Germany to America I've expected nothing great, cause I knew from the public media here in Germany and from reading the political stuff in MRR about what's going on in your country. OK, let's start with the visa: America, land of the free? (until you get caught). If you read all the questions which I had to answer for getting the visa, it would remind you of the (embarrassing) questions of the Middle Age Inquisition. It's much easier to get a visa for visiting East Germany or Russia, besides that you don't need a visa to visit the European countries. And I've never seen so many poor people before like in the big cities of the East Coast. There is really no big difference between an East Coast city and a South American city like Sao Paulo or Rio. And I was negatively impressed by the conformity in America, which is caused in my opinion by the mass media. After what I've seen on TV and after what I've read in newspaper & mags I really understand why there are so many redneck people in America. Anyone who doesn't believe in or doesn't work for the spirit of the pioneers is an unwanted person. Another thing which depresses me is the fact that 85% of all the people who I met really know little or nothing about Europe. Mostly it went like this: "Germany? Oh yes, Boris Becker, lot's of castles, Kraut, Adolf Hitler..." What I want to say is that the American people care (if they care) only about their own little area where they live in. For me it's a sign of starting closed-mindedness. Does anyone in America know anything more about Russia except that it is the "evil center of Communism" and that they have lots of missiles directed to the USA? And isn't it a bad joke if someone asks me if we have TV and telephone in Germany? (No, man, we barbarians still use our drums and trumpets!) Your media system in the USA is in the claws of the sensation lust from the conformed public. And why does the Media report only in the "Bad or Good" system? But for you folks who're reading MRR regularly it's nothing new.

But let me tell you that I was disappointed with the Punk scene in America. You have only so many great bands, but I disliked the rest. I haven't seen (except the Igloo in Chicago) a single squat and/or concert hall like we have here in Germany and in Europe. Of course there are a lot of people who're organizing shows, but they always must deal with hall owners who're into money-making. Here in Germany and Holland, the door price is never higher than $5 for a minimum of 3 bands up to 5 or 6 or sometimes 9 bands. (Mostly $2-1/2 for a show with 2 local bands and a well-known band.) I wouldn't pay $10 and more for example for a SUICIDAL show. And if you take away the guy/girl who organizies the shows there's nothing left. If someone from the Emma squat Amsterdam or from the AJZ Bielefeld would be fed up with working for the scene then you still have a hall/squat/community center, and there will be always someone who'll keep the projects alive. Therefore I deeply respect the plan for the community center from MRR. And another thing which pisses me off is that the punx in America are talking/discussing too much about political events (or something like that) but they don't take direct action like we here in Europe (especially in Germany) are doing it. And why do the American Punx talk so much about how to be and act positive? Being positive is the way you should be, but it should not be the aim. OK, if someone concentrates all his energy on the aim of being positive, he/she should do it. It's their choice. But I think there are much more important things to do. Do you know that a lot of people here from my area are calling these Positive bands ironically "Positive-Shit"? For us here in Europe it seems sometimes a little bit embarrassing what you're doing over there. Of course here in Europe we don't have a perfect scene, but in the development of your scene you're some years behind us. I don't want to say now that what you're doing is shit. No, there are so many people who are doing so much for the scene, but they should do a little bit more. Squat a house or try to get your own concert hall/ community center.

If I were with a band on tour in the USA, I wouldn't be satisfied to play an anti-war & army song in an American Legion Hall with flags and pictures from war heroes on the walls, and I wouldn't be satisfied to play in a bar which was some hours before the show crowded by redneck rockers, truckers or cowboys and where it isn't allowed to pogo or slamdance while I'm wasting my energy like a jerk on stage; I wouldn't be satisfied to play in a big hall where the kids have to pay more than $5 to see us playing. I know that money-making (hall owners and most of the bands) is the way it goes in America, but must it go this way? In a few years we will be at the same point we were at the end of the 70's... bored by the money-making stars. I've seen this star-like acting people from bands only in America and some few times in England (GBH, Exploited, etc.) but never in the rest of Europe. But let us come to an end now. Perhaps I'm not always right in what I wrote about America, but this is my impression which I got during my USA trip this summer. A couple of my friends were in the USA this summer too, and some of them are thinking like me about America. Some others had a fantastic USA trip because they had seen, oh my God, so many great shows, and they had bought so many great records and a real fuckin' great skateboard and perhaps they've met Jello Biafra or Pushead and got perhaps an autograph from these popular people... I call them tourist, only consuming, not caring about circumstances. I hope there'll be some people who would like to add something or to call me a fool cause I was totally wrong with my description of their country. Thank you for spending some time reading this.

Helge Schreiber/ Dudelerstr. 17b/ 4200 Oberhausen 11/ W. Germany

To all MRR punks, nonconformists and interested norms:

I am writing this letter in response to Don L. Faraguna's letter in #42. I agree that you 'don't have to be punk to be radical,' the 'punk image is going too far', and that there are too many misconceptions of the topic punk vs society. Does society govern us or are we directed by natural laws?

Anarchy is the idea--our goal. However, there are a lot of brain dead individuals out there who use the name in vain. Here is a DEFINITION OF ANARCHY--"the theory of absolute individual liberty". Sure this also includes the annihilation of government but not to such violent extremes such as the total punk transformation with explicit sex and graphic violence--by enforcing this image, we are definately following the standards as 'a worthless, good-for-nothing people.' What we want is to let society know that governments are leading us in the WRONG direction.

We can change all that by influencing society in positive terms opposing such extreme sex and radical violence. One way towards a noticable change would be to become more interested and involved with other nations, especially our 'enemy' the Russians.

Recently, I was involved in a visit to the Soviet Union. This was definitely a valuable experience in my life. After talking to several Soviet teens, I discovered how 'unrussian' Russians really are (according to the US ideal). RUSSIANS = AMERICANS. It's our governments that screw everything up, distorting our views of each other. Anyway, the three Russian teens I met were pure anarchists. Being nonviolent, they not only had to claim insanity to avoid recruitment of the state's military, but also had to forfeit everything they possessed including family, friends, home and financial security to live out their rebellious beliefs (sound familiar?). Their 'underground' system worked well. For a living, they would seek out foreigners such as myself interested in the black market (I traded a pair of Levis, two pairs of tube socks and a t-shirt for a complete 4-star general uniform and cap; not a bad souvenir but try getting that across Soviet customs some day).

What I'm trying to say is that Americans and Russians both have drastic misconceptions of each other. Our role models are our government leaders, the ones who set the standards. We are all drowning in propaganda and don't even realize it. Why can't we see each other as we really are? As the world's superpowers we both strive for peace, yet can't coexist with each other. What kind of example does this set for mankind? What's our solution? How about sending our leaders to some little island in the middle of nowhere to resolve irreconcilable differences? This is definitely a shitty approach to world-wide agreement in peace and anti-war. What we have to do is to visit and actually SEE for ourselves; meet rebellious teens of other nations and INFLUENCE one another, then eliminate the standards of a governing society to become INDIVIDUALS WITH UNIVERSAL LIBERTY, FREEDOM, AND PEACE.

I will conclude this letter with a question open for consideration: Are you a true Anarchist or are you just using the name in vain, as an obscenity to prove yourself indifferent, rebellious, or a radical individual...?

"The government which governs least, governs best."--Thoreau

C. Stillwagon (Schiz)/5 Candlewood Dr/ Amherst, NH 03031

P.S. (please... AWARENESS AND CORRESPONDENCE ASAP!!)

Dear MRR,

There is this lad that we have the good fortune to know, name of Graeme. He had fallen on sad and vicious times. After a live concert which followed a recent 'punks picnic' he was attacked by one of our 'protectors' commonly known as the police. This harrassment resulted in him now possessing less than a reasonable amount of front teeth. The bastards then proceeded to arrest him. Due to the seriousness of the charges brought against him he was expecting up to nine months imprisonment purely for allowing himself to be beaten up by a state thug. When Graeme looked up to his friends for support they were nowhere to be seen. Descending further and further into the depths of depression he attempted to take his own life. The bigotry of the state thugs and the incompassionate behavior of his supposed 'friends' did not, however, triumph and he failed to kill himself. This left him, not surprisingly, with a low opinion of the human race in general. We are asking you to write to Graeme to show that there are those of us among the teeming millions of insensitive shits that do care. When his case came to court, through the exploits of rather shrewd lawyers, he came away with a £50 fine. He also has a dentists bill of £30 to pay on top of this. If you cannot afford to send Graeme some money towards fine and bill, I am sure he would appreciate a letter of solidarity. Do you care for our compatriates who are struggling for liberty? Or is your fight for freedom just another game? In short, DO YOU CARE?

Graeme/ 2 Burdie House Terrace/ Edinburgh/ Scotland EH 17 8AQ

Dear MRR:

Yesterday evening I watched a film on TV, and for once I was really interested. Actually, it was not really a film, but more of a documentary titled "Mourir a trente ans" in which Romain Goupil reported faithfully how he lived and took part in the political unrest that occurred in France - especially Paris, where it all started between 1966 and 1973, and peaked in 1968. Everthing was well expressed and explained, how it

started, the evolution, how and why it partly failed (and partly succeeded)! They tried their very best to put a change to all the prevailing conservative values. They fought the state and capitalism, so you can see we haven't invented anything! It all started through political ideals, but step by step, the political feature faded away and the acting people got more into violent direct action against the police during the marches. It was not a fight for something then, but rather a war against order. De Gaulle never recovered from the May of '68 and his downfall came one year later, when he finally decided - or was forced by public opinion - to resign. God, I was really impressed, though there were many points I could not agree with, like the paramilitary organization of the rioters, and the ideas - Lenin, Marx, Trotsky, and Mao, but I was sort of fascinated by the contrast between their age and their actions. They didn't lack the nerve to dare and do what they thought was good. They cared and believed in something.

At the end of the film, well past midnight, I landed on today's harsh reality and thought it over. Though it was not a long time ago, a lot of things amongst the mentality of youth have changed since then. This wouldn't happen now, that's for sure. Look around at our generation. It's all made of apathy, lack of concern with the world and its problems. Their ambitions are limited to a big fast care and a large individual house. Their interests are a LaCoste shirt, Benetton clothes, or the latest fashionable trends. Today's youth is praised by the conservative press, which tends to prove that something is going wrong. They're just regressing back to traditional smelly values, without caring, without trying to find out if there are alternative ways. They're half-asleep and there's no way to make them react. Try to talk with the average young person about capitalism, world hunger, or any other important fact.

Remember, the older generation shook up society, and they brought about changes - at least in France - because they strived to.

Francois Bouthiaux/ 1, Chemin des Tourbes/ Les Granges Narboz/ 25300 Pontarlier/ France

Dear M.R.R.

For the last several months I have been putting off writing to you guys and gals on a recent trend in punk. This trend is the so called 'Positive Force' that has popped up all over the pages of your zine. As most of your readers know, these bands have personal lyrics with typically straight edge and unity themes. In most interviews with these bands they slag off the political, anarcho, and supposedly 'negative force' punk.

It seems rather hypocritcal that bands like CRIPPLED YOUTH and SLAPSHOT, for example, readily accept the attitudes of bands like AGNOSTIC FRONT and SCREW DRIVER but write off bands such as CRASS, CONFLICT, and M.D.C. as being negative. I would really like to know why it's such a crime to strive for peace. Can't these bands realize that AGNOSTIC FRONT, CRO-MAGS, and SCREWDRIVER perpetrate the negative attitudes that pollute this planet. For fucks sake, SCREWDRIVER is a white power band and AGNOSTIC FRONT blames poor folks for welfare. I'm not implying that every positive force band accepts those attitudes or even likes these right wing bands, but the point I'm trying to make is that it seems the 'positive force' bands want to erase the world's problems from their minds without erasing the world's problems. The party line seems to be "I've heard it all before," of course you have! The world's becoming steadily worse over the last 2,000 years. I wonder how many people have just had their heads blown off around the world. But you fuckers don't care because it isn't happening to you! You have such a stupid, selfish attitude. It seems that because you live in the 'good ole' U.S.A. that nothing can happen to us. What fools! Many great and much ignored European bands (and people) are justly outraged at the enforced deployment of Amerikkkan cruise missiles. In the same way we have ICBM's shoved down our throats. They're a major target in any war! "What does that mean?" you naively ask? We're all going to die in the event of war. "We can't change anything," you claim. Of course we can't if no one's going to do anything except ride skateboards and be 'cool'.

Maybe you think I am negative. But at least I try to increase my knowledge and understanding of events and at least attempt to do something, no matter how trivial it seems to you lazy, selfish bastards.

Well, back to my room. I guess I'll turn on RUDIMENTARY PENI's Death Church and sulk. Oh yeah, I'm not done yet. Referring to Dave/New Beginning statement about how we should respect our 'oh so wise' elders: fuck that, they got us into this mess through their own ignorance and inaction. Positive is a state of mind (no pun intended), you can't change anything with 'fashionable talk' (sorry Steve) and artificial compassion for fellow humyns (and huwimmans). And last but not least, you can't change anything by 'growing up' and fitting to this shit society by selling out to big corporations. Please write:

Roger/4 Oneida St./ Oneonta, NY 13820

MRR,

I am writing in response to a vile and slanderous attack on my character and Rock Hotel's which appeared in your most recent issue. I find it difficult to believe that a zine of your prominence could print such trash without first checking to corroborate whether or not there might be an existing shred of truth. I am speaking, of course, about a bunch of lies which appeared in your October issue written by a certain Tony from the ADOLESCENTS; an individual who I am quite astonished to see, actually can write and spell, since my last experience with him involved carting him on my stage at the Ritz and then after falling backwards in a drunken spree and knocking down a stack of Marshalls, carting him back off stage, as he could hardly sing. The issue here is not whether the ADOLESCENTS smelled up the house. they did. (the DESCENDENTS blew them away) or, that in the East the ADOLESCENTS might draw 100 people to my market which is more like 2,000 for any given show) the issue is that THESE PEOPLE ARE CRIMINALS AND THEY STOLE MY MONEY, and after having worked with most of the 700 plus bands in my career on a simple basic level of trust and good faith, I take what they did to me as a personal slap in the face, AND I WILL NEVER FORGET IT. The anguish I suffered over this incident is hard for me to put in words, and after several weeks of trying to suppress my anger and swallowing the loss of over 2,000 dollars on the show plus the 1,600 dollars they STOLE, Tony's letter appearing in your zine with the facts distorted so that they might exonerate themselves from the GUILT that they obviously feel (this, I'm sure, being one of the real reasons that Frank Agnew quit the band) has re-ignited my passion and moved me to write this letter and set the record straight with facts that can be corroborated by individuals on the East and the West.

I pride myself on the Rock Hotel shows that I have created over the years since they have without fail always represented the best in Hardcore, Punk, and speed-metal crunch. Rock Hotel shows are unique, not only in their diversity; since I usually go to great lengths to fly in talented bands from all over the world, even California; but also in the great audience I have nurtured; starting in the begining with the straight die-hard fans and progressing through the years to the wonderful mixutre of Punks, Skins, Metal-heads, Yuppies, Celebrities, you name it, that show up for Rock Hotel. All of this has helped the scene attain an unprecedented amount of prominence in the media and allowed me to fly in an unknown band from London, Japan, Australia or anywhere and put them on stage in front of a massive audience with the certainty that amongst the crowd who otherwise might never have seen them there will be a few who might help procure a record deal, or a video deal, or a movie deal--I needn't go into the tons of bands that I've helped hook up because that's not what we are talking about here. What we are talking about is my sincerity as a musician to help unkown or unheard of band play new markets on "killer" bills--which brings us to the ADOLESCENTS.

After hearing from Gary Tovar that this band did okay for him at Fenders, I did my usual research around the East Coast and found that their draw would be risky business, since most people had never heard of them. Nevertheless, my interest undeterred, for the sake of an interesting show I started making plans. About six weeks before the show, I spoke with Rich Meany, who acting as their agent, I cut the deal with--virtually the same deal I've made with all the other bands I've flown in. That is, there would be x amount of expenses and x amount of shows, and when these expenses were covered with money from the shows, all the excess dollars would constitute the earnings of the band--a very fair deal considering I have never taken one penny of commission for arranging any of these events. Anyway, shortly thereafter, at a G.B.H. show at Fenders, I talked with Rick Agnew about his band's upcoming shows with me on the East Coast. I explained to him that my Ritz show could only pay him 1,250 dollars and since that was not enough to cover my expenses for flying them out, I had arranged a show in Philly, Rhode Island and Connecticut to help cover the nut. As he understood that the money grossed from these four dates might just about cover the cost of the trip, it was very clear that the band might come home with a small amount of money.

He, nevertheless, was excited and enthusiastic about the prospect of playing the East Coast and said that as long as the band was taken care of and had enough food and beer, everything would be okay. We shook hands and I went about my business. Later that night, I found him slumped in a chair absolutely comatose, and with the help of one of his friends, we managed to help him up so that he could make his way home. (This should have forewarned me, since these guys came out East, had one big party at my expense and then split, which would of been cool except for the fact that they split with my money). So anyway, the next day I arranged for airfares and since the scheduling was difficult, it cost me 1,945 dollars at the time (Why would I front 2,000 dollars to a band that I intended to rip-off?) Back in New York, I proceeded to arrange the many varied things required to make a concert an event. I arranged the rest of my bill with Marr T. and got the DESCENDENTS and DAG NASTY--two wonderful bands--to support. So it looked like all was well. Three days before the gig the promotor in Philly called and cancelled his show because he had trouble with the venue and hadn't sold one ticket. The very next morning I received a heated phone call from someone called Gordon Cox making requests about contracts and extra monies. He said he was flying out with the band and acting as their manager. As far as I was concerned I had made my deal with Rich Meaney and Rick Agnew and this guy Gordon seemed like he was jumping on the wagon the day before the show just to leech off the band's money. This, together with warnings I received from L.A. about the flakiness of this band, made me scared that something might go wrong; since at this point I had with air-fares, hotels, ads., and equipment rentals, something like 4,000 dollars into the show (and indeed, I had been foolish enough not to have signed contracts).

I decided to explain the Philly cancellation later that day when they arrived and also have this guy Gordon and the band sign a contract. So anyway, they arrived in New York City, I talked with them at the hotel and before their show at the Ritz I talked with Gordon in my office and fully explained the costs of their trip and the whole deal. Everything seemed cool, so in the frenzy of pre-show time we skipped signing anything. BIG MISTAKE (I should mention that in the hundreds of bands that I have done I've only had to sign several contracts--since most bands in this kind of music are honorable and not thieves). After the show, Gordon flipped out making a noisy display about how I should pay the band their money--obviously trying to squeeze me in front of people and impress the band with his antics--all the while knowing perfectly well what the real deal was. Anyway,

after considerable argument and no help from a spineless Rick Agnew, he apologized and promised that all would be well. Sometimes in retrospect you see just how fucking stupid you can be, because the band went on their way and played Rhode Island, played Connecticut, came back to New York City to supposedly straighten things out and while their driver I had hired with their backline equipment ran an errand, they took off from their hotel, got to the airport and split on an earlier plane, with all the money from Providence, Rhode Island, Connecticut and money I had lent them for pocket expenses.

So that's the story and a very rotten one indeed. Aside from the money I lost on the Ritz show alone, I also lost 2,025 dollars on their tour, 1,600 dollars of which they outright stole. They claim that they took off like that because I had payed for the tickets weeks before. The real fabrication here is the ADOLESCENTS and any notion that they are a band--they are not--their show at the Ritz bombed (my shows both prior to and after theirs were sellouts). What they are is CRIMINALS. and if they did have a contract I would prosecute. Let me make an exception here, both Steve Soto and Frank Agnew (who subsequently quit the band) were gentleman and I do not believe that they had anyt;hing to do with this mess. I feel sorry for both of them, and hope that the bass player Steve Soto quits the band as well, so that his name won't be connected with Gordon Cox, Tony Brandenburg, Casey Rorer, and Rick Agnew--all ADOLESCENT scum I will never forget.

Chris Williamson, Rock Hotel.

Dear Chris,

I'm not going to get into the details of you vs the ADOLESCENTS here, though I think we're quite entitled to print such letters, and their responses--we've printed many pro and con letters/reports on your business. And business it is, which is my bone of contention.

You remind me very much of one Bill Graham, the rock "empressario" of San Fran and the Universe ("The world of music is down 40% this year", that's a Bill Grahamism). The effects both of you have on underground music is, in my opinion, ugly. I once debated B.G. on our radio show 5 or 6 years ago, at a time when his "organization" was starting to move into the punk scene, putting on shows at big, slick clubs or halls. His "professional" production techniques, the "big" shows with "big" pricetags, the big guarantees to bands, the flying of bands to shows, etc., all added up to a resurgence of the old Rock music biz approach, albeit in a new guise. The scene here, as a whole, rose up against his incursion and rejected those values, driving Graham out by boycotts and pressure.

For me, punk is about a scene controlled from within: bands, zines, fans, and, yes, promoters--all coming from within the ranks, working together to create an alternative. What you stand for has nothing alternative about it--it's business as usual. Your shows are "mega" and your record label (Rock Hotel/ Profile) has connections to CBS, who, if I understand correctly, have already censored the cover art of one of your releases. What does this have to do with self-reliance and integrity?

Back to the ADOLESCENTS case--I don't know who ripped who off, but I do know that I have a hard time with your credibility, especially after reading some comments you made in a recent issue of Spin. You stated something to the effect that hardcore is an East Coast phenomena, something that is just now overtaking the West Coast. Besides being a chauvanistic statement, it's an ignorant (and self-promoting) statement. At the same time that the BAD BRAINS were being progenitors of HC in the East, so were other bands in the Midwest (FIX, NECROS), Japan (SS), and Europe (DISCHARGE, RUDE KIDS). As to the West Coast, try telling your tale to DOA, The MIDDLE CLASS, BLACK FLAG, the FARTZ, and, yes, the ADOLESCENTS. Tim

Dear MRR,

I am the agent who booked MDC's east coast tour and I never, never asked anyone for a $2,000 guarantee as stated in your interview in #42. The highest guarantee was in Miami, Tampa, Trenton, and NYC at $1,000. I had a $1300 guarantee in Philly but we knocked it down to $750 due to poor turnout (even though the promoter called MDC to bad-mouth me and promised MDC a $400 deposit that to this day has not been paid. MDC also kicked money to opening bands and gave away T's to a lot of people. But in the end they owed me $3000 for booking and $2300 of that I fronted them for airfare and what I later learned was money to rid themselves of their debts at home. I have received $2000 of that but we have a ways to go. MDC should stop trying to save the world when they can't even save themselves. As for the money they owe me, I may as well stand in line with the S.F. bill collectors, and D.R.I.'s.

Thank you,

Randy Ellis/ Other Side Productions/ Rd. 1 Box 278/ Langhorne, PA. 19047.

Dear MRR,

You know MDC only gave us (LEGION OF DOOM) $150 at the Farm in S.F.! Not $300! FORETHOUGHT's Tommy & Chris told me they gave us their money! We were going to play for free! We got $150 from FORETHOUGHT's pay. Then Syd from CCM gave us $35 out of his own pocket. I don't know where MDC is coming from at all!??

Bill Board/ Depression zine/ P.O. Box 219/ Battle Creek, MI 49016.

To Maximum Rock n Roll,

I feel really sad and mad that MDC feels the way they do now about what they are saying about Canada. "People booked us on a tour of Canada and it wasn't good enough, there wasn't enough money there." What kind of capitalist attitude is this? All through the interview they try to defend accusations about changing their view, etc...(money wise) and then they make this remark?? On this tour they had asked us $1,000 and for a hotel room with vegetarian meals included (but the show was cancelled).If they don't think this is 'enough' for survival then what exactly is? I do realize that after whatever years of playing, touring, etc. that bands want to earn a bit more money in order to live a little easier. This is normal--practically everyone feels this way. But if every band applies this attitude about Canada then we won't really get anywhere. Nobody would play here and we would be divided because of a so-called border or 'dividing line'.

Nadine/ Montreal, Canada

Dear MRR,

This letter is in response to a letter in #41 from a group called the Earth Squad asking for an explanation on the difference betweeen Rev. Jerry Falwell and Jello Biafra. Who in their word both distort the minds of the people. First of all, who exactly are "the people" that you are referring to? I consider myself a person, I also listen to the Dead Kennedys on a regular basis and have yet to be diagnosed by anyone as being distorted in any way, shape, or form. (I must be one of the lucky ones.) So with my senses still intact, I would like to analyze and possibly answer your question. What we have here is called an analogy; a comparison between two unlike things, for instance Jello and Jerry. Probably the easiest way to answerr your question would be by asking you a question. Dr. Martin Luther King and Adolph Hitler were both powerful leaders who believed their races deserved better, but I can hardly see myself comparing the two. It just doesn't make sense. Are you starting to get the picture? (Probably not, the half-witted moron that wrote that letter probably has trouble reading stop signs.) There just is no comparison between Jello and Jerry - the similarities start and stop with the first letter of their names. I suggest if you genuinely want to find out more about Jello you consult someone with an IQ higher than their shoe size, which automatically excludes The Earth Squad, Tipper Gore, and anyone at an Ozzy concert, and have them try to help you.

"Honest" Abe Normal of Animal Clinic/ 5313 Webster Ct./ Yakima, WA 98908.

P.S. If I've offended anyone, at least I've accomplished that.

Dear MRR,

In #43, a couple of people wrote in and talked about how they didn't understand H.R. Giger's work, Penis Landscape, that was included with Dead Kennedy's Frankenchrist album. I'd like to point out that the picture was not done specially for the album, so its theme wasn't conceived by Jello Biafra--but he did interpret it correctly.

He said the painting was an excellent depiction of consumer culture on parade. It makes fun of advertising. Giger is a commercial artist, so he sees and deals with the methods of advertising firsthand. We all see how sex is used in advertising. We'll open the poster up and, if you can bear to look at it long enough, notice that there is a condom in the middle upper section of the picture on one of the 'figures'. It's a mock ad for condoms showing what the artist thinks of advertising. He sees all this sex and exploitation being used as sick. I'm also a painter myself and have studied some art history. Painting is an excellent form of expression. I make what I consider to be punk art. I guess that just means art made by a punk, but most of my pictures use words and symbols and are social protests.

John A./ 114 Fernadale Rd./ Scarsdale, NY 10583

Eugene,

I am sorry to see your column in MRR #42. Before I read it I thought you were a pretty collected guy with his shit together. Now I see a severely fucked-up idiot. Legalize drugs?? HAH! What a fool you must be. The Government "fights" drugs, sure, it fights off only what it can't control. The Government makes more money off drugs the way they are. And what if they were legal? Government controlled, pre-packaged, pre-rolled marijuana cigarettes. Just like alcohol. Walk into a store, ask for a pack of "BIG SPLIFF" Jamaican cigarettes, show your I.D. and go get high. Yeah, these new Legal Joints sure would be cool. Get so used to sparkin' up that you start doing it everywhere. Absent-mindedly, (stoned), you leave your pack sitting around for Junior to take. Yeah, I know I wish it would happen. Those joints wouldn't have just natural mother earth weed in them. They'd be processed, tested, filled with additives, and a totally different kind of drug.

As for legalizing things like coke, acid, and other hard drugs, big companies would be very interested in breaking in on this new market. They'd be shoved down your throat even more than they already are (although you obviously need no persuasion.)

How anyone can defend the use of drugs is way beyond me. Sure, I've fucked up, I've been down that road. But I got smart, all by myself. Ol' Reverend IAN and his choir did help me to understand, but it all came from inside. Now I'm able to see it from both sides, and anyone who does drugs for fun, kicks, thrills, or to look cool, sit down and think about it. Does doing drugs make you any more aware of the world today, or does it all jumble up? Do drugs make your problems magically disappear, or do they multiply? Do drugs get you friends you can trust and depend on, or do they attract lowlife scum who want to use you? Drugs (alcohol, cigarettes, uppers, downers, hallucinogens, etc.) have no redeeming value whatsoever. To me, anyone who does drugs isn't a rebel fighting society, but another conformist sheep who fell prey to the big lies. If you do drugs to rebel, wake up! Have you ever seen a straight edge hippy? (If there are/ were any, I'd like to know) Punk as a rebellion is all but dead due to apathy, and drugs can really help a person become apathetic. All we have left is what you see today, a handful of hard-working individuals carrying the weight of the masses, and unless some of you start to give a shit about what is ging on around you, drugs will be all you have left.

Back to EUGENE, I know I've skipped around in this letter, but it was all basically meant for you. In #40 you talked about pornography and how you didn't think it was all that hot for little kids to see it. What about your Jenny just happening to see DADDY tokin' a joint? What are you gonna do then? What

would you do, a few years from now, if you found out she smoked dope or had shit like crack pushed on her? Kids look up to their parents. You set examples that last lifetimes. I grew up with parents who, in their youth, were pretty wild. When I came along they mellowed out and later on realized what a lot of bull shit they had done.

But you seem to still be there, and by defending drug use and abuse you may as well go get your kid and shove a joint in her mouth. WHAT? Why not, man? It won't hurt her, you said so yourself. Maybe she wants a buzz, maybe she wants to be like dad and get high. Or maybe she'll be smart, and possibly even tell dear ol' druggie dad to go fuck himself.

Scott/ Duxbury, VT.

MRR,

In response to Seething Wells informative and accurate diagnosis of American society, I'd like to add some research of my own. First, I admit to killing my quota of children and small defenseless animals this year. I eat at "the Arches" three times a day. I've sucked Nancy's dick and eaten Ronnie's cunt, WILLINGLY! But nothing I've ever seen/ done/ eaten prepared me for what I discovered in Merry Olde England.

SPORTS - Did you know that "PAKI BASHING" is second only to soccer in popularity? And "football" in England is much more exciting than our version. The U.K. teams bring along "players" from the crowd and the real game is played after the opposing team wins the game. In fact England sent their best to Italy last year.

Sexual Deviancy.

Look no further than the U.K. for the latest in crossdressing, child molesting, S&M, bondage and other wholesome practices. Remember that "Queen" Victoria had fleas and fucked goats on the palace lawn.

Music. The English gave us wimp rock in the 60's, prat rock in the 70's, and hair rock in the 80's, check this list:

USA	UK version
Chuck Berry	Beatles
Little Richard	Dave Clark 5
Carl Perkins	Tom Jones
Willie Nelson	Boxcar Willie
Hank Williams	Englebert Fuckface
New York Dolls	Gary Glitter
Ramones	Billy Idol
MDC	Flock of Beagles

Politically, the UK has it all over the USA. Why, their government is so well oiled, nobody has to work or vote. A parlimentary official stumbling drunk at 10 am is a common sight. Also, as a dentist, I had to flee England as soon as I discovered the teethrot that affects 99% of the population. Rumor is that its somehow connected to the "Benny Hill Show". Finally, we all know that public education in the U.K. stops after the 3rd grade or age 12, whichever comes first. To continue in school, one must either suck cock or be violated analy. this is what gives the Enlish their "stiff upper lip". FUCK YOU VERY MUCH,

Victor Allende/ Box 666/ Berkeley CA

MRR,

"IF THEY OUTLAW GUNS, ONLY COPS WILL HAVE GUNS" -- that's what my shirt says, and I've caught a lot of shit for it from the types that Mykel Board covered in #42 (i.e., the "peace punks"). It's amazing how many seemingly rational folks, who waste no opportunity to rag on the ARMED FORCES and PIGS, would skip happily, non-violently, to the concentration camps in the event of a Fascist takeover.

Notice that I am not advocating concealed carry (that will just get you in trouble if you dress atypically or drink), but suggest owning and knowing about an appropriate arm. Some dum-dums snort, "what good's that against a tank?" when I explain my collection, which ignores the fact that a $50 K-Mart shotgun is deadlier to 30 yards than an M-16, and any surplus military bolt-action is better at long range.

Please let us remember who felt the impact of the 1968 Gun Control Act, not the "gun nuts," but the poor blacks who were beginning to riot and fight back at the time (it was aimed at cheap, concealable weapons for the most part). Read up on what the militant black writers thought of that helpful piece of liberal lawmaking.

Just a thought. Thanks.

Vittles X/ Cleveland, Ohio.

Buenos Dias,

I would like to respond to Mykel Board's essay on violence (issue #42). I don't agree that 'the feel of crumpling flesh against your naked knuckles' is the most satisfying sensation. Perhaps it's a difference in personal taste. Nor will I debate the merit of bar-room brawls. However, I do agree most folks from upper middle class enviroments have an unrealistic view of violence. This is true of privileged classes throughout history, less we forget Siddhartha the Buddha was born into the wealthy Kshatrya Warrior Caste.

I'm a homesteader who works with goats. They provide me with goats milk, an excellent food for human beings. Now, goats must birth each year to keep producing milk, and most have two kids apiece with every pregnancy. I can't keep every critter born here. Food and energy better spent on my best does would get wasted in worthless bucks and second rate does. They would also overgrze their pastures, as well as overcrowd their barn. Animals who overcrowd their space fight more. Look at NYC. And goats are aggressive animals naturally, even in the best of situations. They'd probably agree the finest sensation is the feel of flesh crumpling under their naked heads. (They fight by headbanging and butting each other in the guts.)

So every year I must play the wolf and decide if any of the new batch of kids are worth keeping. If ya' can't sell 'em, eat 'em. The males are always expendable (only one is needed to impregnate my herd each year). Wild goats always chase their male children away from the herd at puberty. Most feed the predators. Adult bucks also run alone most of their lives, feeding the predators, while the females run in a herd, practicing safety in numbers tactics. The next to go are the weak or sick females.

In the natural world, the male is always more expendable then the reproducing female. This is why most Mama Spiders eat Daddy after they breed. And many plants and invertebrates, as well as a few fish, are entirely female reproducing parthenogentically. An all-male species doesn't exist.

Most would say the act of slaughtering another animal is violent, and I would agree. But it is done with respect. Nature has its violent side, and those who refuse to accept that deny reality. Even our sacred mother Earth kicks ass sometimes. And birth is violent too.

Sometimes nature demands violence from us. Here in Michigan the deer are a good example. Because we've decimated the wolf population and totally annihilated their other predators here in the winter wonderland, human beings are now their only natural predator, and if we don't hunt many would die of starvation in the winter. Which is preferrable, death by starvation or death as a warrior in the hunt?

Funny, but since I've started killing for some of my meat I am not even slightly titillated by filmed violence. I've severed enough spurting arteries to know how anti-climatic death really is. The animal just falls down dead. Someday I'll do the same. Perhaps if people had a positive violent outlet, such as killing for food, there wouldn't be a need for Texas Chainsaw Massacres.

As to pornography, I find it boring. We'll call it different tastes in sensations again. I also understand the dangers of censorship. However, some people use the word censorship whenever they want to be assholes. My friends who are science fanatics are prime examples. When I suggest that any given community and culture has a right to decide what, if any, scientific 'advances' (a.k.a. mordern conveniences) they will accept, scientists scream censorship. It seems I'm hoping to deny their right to seek whatever 'knowledge' they wish, and to put that 'knowledge' to use. Now if someone breaks into my home, I have a right to censor their actions with my shotgun. And if someone's search for 'knowledge' threatens my livlihood...as is happening to the Dinch (Navajo) at Big Mountain and to many other indigenous and rural communities elsewhere... then I have a right to try and censor those actions as well. As a woman, I also feel threatened by pornography, as well as TV, radio, advertising and the portrayal of women in general by the media. I get tired of seeing tits and ass everywhere I go. And while I don't agree that legislating censorship of porn and all the rest is the right way to go about it, I would gladly march against it to show that I too am a woman who feels threatened by this, especially as I have a daughter. Perhaps if women and men were not objectified as tits, twat, and dick, but portrayed as real human beings, I would not feel threatened by porn, as well as all the other media crap.

Also, note on why marijuana is illegal (Gardening With Eugene): For thousands of years marijuana was an important fiber plant. The original Levi-Strauss jeans were made of hemp fiber. In the early days of European Colonization, many American farmers were ordered to grow hemp, and the weed of wisdom was recognized as legal currency until the early 1800's to encourage folks to grow more. Marijuana is also an excellent medicinal. The seed is second only to soybeans in protein content, however, it doesn't have the protein inhibitors that soybeans do, and so more of the hemp seeds protein is digestible. This plant was outlawed in 1937 because mechanical hemp fiber-stripping and pulp-saving technology became available and affordable. With this technique, one acre of marijuana can produce as much paper as 4.1 acres of trees. This threatened the timber and paper holdings of Hearst Paper Manufacturing Division, Kimberly. Clark, Regis, etc. Also, hemp pulp processing uses 1/5 the chemicals necessary for processing wood pulp, and Dupont had just patented a new wood-pulp sulphide process, as well as their plastic fibers which has since replaced hemp as the second most used fibers after cotton.

Even if you don't smoke reefer, you should still support the decriminalization of this beautiful plant.

Vicki/ c/o Taproot Farm/ 11216 Peacock Rd/ Laingsburg, Mi./48848

P.S. Plants are violent too. When they overpopulate they choke each other to death.

Dear MRR readers,

In response to Mykel Board, concerning his column last issue: I'm not defending posi-punks or straight-edge, but my reasons for disagreeing with their ideas are different from yours, or expressed differently, and I disagree with your conclusion on their reasons. Partly because what you say is simply not true. For example, where do you get the idea that posi-punks are children of hippies? Or the idea that hippies don't drink or smoke? (Especially parent hippies.) Your ideas might have some credibility if they were based at least in part on some kind of information, but your statements would still not be true because your generalizations are so broad as to be ridiculous. Like the idea that right-wing punks are the children of working class immigrants. No way! Or was this a joke? No punk rockers are working class, except in England, where the nazi punks are certainly not children of immigrants; they want to kill the immigrants, in fact, or at least send them "home". You should know this. And back to the straight-edgers... I have heard of at least one straight-edger who had an alcoholic parent, which is why he was anti-drinking. It began as a personal thing. (I would certainly be curious to know what other straight-edgers' reasons are, and what their parents' habits are and were.)

It seems obvious to me that the reason people got into it so much was just that young people (despite what they may think, punks are NO EXCEPTION) are just too damn afraid to stand up for what they feel and think ON THEIR OWN, so they have to band together and give it a name (thus, "hey, I'm straight-edge") and be totally obnoxious about it and impose it on everyone the same way everyone else imposes their ideas on punks, about which they

complain so bitterly.

Okay, now not every straight-edger imposes their philosophy on everyone. But hey straight-edgers: Why even call yourself "straight-edge"? Why can't you just say "No, I don't take drugs," or better yet, say nothing, and when someone offers you drugs, just say "no thanks." If they say "hey man, don't you get high?" (or whatever) you can just say "no." Why make it an issue? I didn't even know what straight-edge meant until recently, and I was completely surprised to learn that there was a neo-puritan movement among punks, who are supposedly so open-minded.

Not that I think drugs are good. I think most drugs are completely stupid, and it bothers me when someone I like and respect is addicted to any drug. But people have their reasons for the things they do, and nothing anyone says is going to make any difference anyway, because these reasons are things that have to work themselves out, and that takes time, not argument. The things that you can change, MAYBE, are the things that create the reasons; if people are self-destructive, they usually are dissatisfied with something about themselves. Before the self-destruction ends, this dissatisfaction must be resolved. And neo-puritanism, or straight-edge, or whatever you want to call it, isn't going to do it.

BUT, I do actually understand, I think, why straight-edge must be a movement for these people, and not just their individual preference. Or at least I've come up with an argument for them to use to get out of the idea of being too weak to stand up, ALONE, for their own actions. It is because of this same weakness (which seems to affect people in high school more than anyone) that young impressionable people take drugs, because they are too weak to fight the peer pressure. So the peer pressure must be fought by opposing peer pressure, so that the weaklings have a warm place to seek refuge from the drug bombardment. It is true that there is immense peer pressure in high school, not just to take drugs and drink, but to have sex and to be irresponsible about it, and preferably to do it all at the same time. And it's true that although ideally, everyone should think for themselves and make decisions on their own, and be strong enough to face up to their decisions without joining a club that shares their ideals, in fact, this is just not feasible, because adolescence is a weak and scary time, and a time of breaking away from some things for the first time, which then means clinging to other, newer things, in panic or desperation, or plain confusion. Hey, I admit it. I was a jerk in high school. A conformist jerk, in many ways. (And actually, even more of one in middle school. I think age 12 must just be the absolute shits for everyone. Everyone's a little asshole in 7th and 8th grade.)

So, although I didn't expect to come to this conclusion at all, I think that in fact, if all the little conformist shits are going to get bowled over by peer pressure, they might as well be bowled over by peer pressure that tells them NOT to do drugs, drink and get pregnant, v.d. etc., because when they grow up enough to think for themselves, they can always make the decision to do all that stuff later (it's never too late to be stupid), and they probably won't have fucked up their lives as much when they reach that decision. Really the best thing, though, would be for the peer pressure to be equal, so that people could just make the choice of which team to be on: pro-drug or anti-drug. So actually, straight-edge is at worst no more disgusting than the peer pressure to do drugs, alcohol, sex, etc. (which is so ingrained in teenage culture that it doesn't have a name, and doesn't have to defend itself) and is maybe a little less harmful in some ways (though perhaps harmful in other, more subtle ways). But it sure would be nice if people could just think for themselves and stand up for their thoughts, without fear.

Which brings me to the final question: Do adolescents/teenagers really have to be this way: weak, and unable to face up to the pressures of their own social system? I mean, not all of them are, so obviously it's not completely unavoidable. But such a vast majority are spineless idiots. What can we do about this? Is it just the natural state of the normal 8th grader to be an asshole? (And 7th grader, and 9th grader, and so on?) Will these young people ever be, as a group, intelligent and thoughtful people? Should they be? Would that kill youthfulness, if young people were strong and confident of their beliefs, and tolerant of differences between people, and not so quick to judge? Would that ever be possible, within the physical and social framework of that age? And would we want it?

Jane Guskin/ MRR

Hello,

There aren't exactly loads of thoughts on my mind. There have been better times when I should have written to you, but I must express some thoughts right now.

In the late hours of the night (morning), me and Glen were indulged in the brightest depths of the mescalin world. All the while talking about new thoughts and new means. I told him about these ideas that were perfecting in my mind during the last year, and he immediately compared them to Timmy Y's in #41.

The best thing that should make punk stand aside from all the previous movements, for future generations, is this very admission. Things have become stagnate. Most all the problems that face your average hardcore scene are due to this. We must realize that hardcore is not what it used to be and has probably exhausted all its avenues of revival.

If people don't go to the shows anymore, it's because they're not motivated to do so anymore. More often than not, the shows suck. We must create excitement. We must not depend on loyalty. If you have, you've become stagnant. If I had a show and people stayed outside doing drugs, it should tell me something (come to think of it, I'll break-up the band).

Hardcore is dead. I cannot over emphasize the importance of Tim's column. This is indeed a glorious departure. Not only the admission that the mission is accomplished as best as possible, but the very significant realization that this was not the 'be all and end all'. History does repeat itself. Humanity improves. We go step-by-step. It is the climbing onto the next step which is the repetition of the cycle. We must not only look-up to the destination, but also not lose sight of how far we have come. We are not merely unwilling participants in a viscious circle. Each time, we have achieved, we have matured.

Punk has brought new ideas. It has not only had some direct change on the system, but also, more importantly, it has added tremendously to the infrastructure, to the building of the essentual foundations which will improve the society towards a better one. The individualism, negativism, optimism, activism, co-operativism...of punk have all helped preparing the grounds for the emerging of new ideas which could not have come to be otherwise. Punk's musical and ideological influence has affected so much and so many that are hard to list. We have helped us take that one more step.

It is time to realize one's achievements, the least of which is that we have infected a whole generation with that 'alien virus--a dangerous, aggressive way of viewing the world.' Millions of people from Peru to the Lower East Side and from Cape Town to Moscow will grow-up realizing that there is a world beyond that put in front of their eyes.

Hardcore does not need a swift kick to revitalize it. The grounds must be used to prepare for the next movement. 'This is not tail-between-the-legs' ending , but a proud, albeit painful and confused, beginning.

It has taken me through many ups and downs, but I have and shall always be proud to be a punk. It's been the best thing that's ever happened in my life.

O.M.T./Montreal

Dear MRR,

Punk and hardcore are not dead. Not when a number of people, large or small, are still dedicated to the music. I don't understand what people mean when they write you and other zines saying "Punk is dead." Do they mean not as many people like it anymore? WHO CARES?! As long as there are still hundreds of bands producing hardcore music and a strong enough "scene" to allow major bands to play near you at some time. I personally don't care that two hundred thousand kids are no longer walking around with spiked hair, a leather jacket and an earrring listening to the Sex Pistols and saying to everyone they meet, "Hey, look at me, I'm a PUNK!" Do you people want punk to be trendy?! I really wouldn't mind if it was, I'd still like it, but I definitely do not try to make punk trendy. I like being different. I don't have a mohawk and I don't wear the so-called punk clothes. But I let people know my point of view on subjects they are discussing. After that, they ususally think I'm odd, I am!

Please write to me and tell me your point of view on anything, I will write back!

Come on, challenge me, prove me wrong. How would punk benefit from increased popularity? WRITE!

David T. Bracken/ 144 Forest Hill Rd/ Toronto, Ontario, CANADA/ M4V2L9

Dear MRR,

I've been meaning to write to your mag for a while to express my feelings on the present and future state of "punk rock." When I read Tim's column in #41, (wow, doesn't it seem like yesterday when #1 came out?) an empty feeling formed in my stomach. While I have slowly become less involved with the scene over the last few years, hardcore seemed like it would always be around. But Tim came to the same conclusion that I had: hardcore and punk is on a definite downswing. It will not see a sudden collapse such as disco music faced in the late '70's, because punk music has too many intelligent ideas to simply be pushed aside as another musical trend. It will (and this is already happening) slowly divide and fade. Look at where punk bands are today. It's hard to imagine Hüsker Dü, major label signers, on the same bill as the Wrecks, a small (but great!!!!) band out of Reno, or Rebel Truth. But in the beginning all the bands were on the same level, and the fans were catching so much shit from mainstream society that they stuck together without cliques, gangs, or any of that bullshit.

Let's face it, the magic, the freshness just isn't there anymore. And it's ridiculous to try to recapture that magic, because the factor that made punk rock so meaningful and radical was its uniqueness. Looking back, it seems like a 7 year party that's just now beginning to break up. It's amazing, when you think about it, how many friendships were built between people who might not have ever met each other if it wasn't for the hardcore scene. The friendships and memories will last a lifetime, a constant remembrance of a movement that made up a big part of our generation. As bands progress and go their separate ways they will always share a common origin.

I hope people can understand what I am trying to say. A lot of readers will probably get pissed off about this letter, but I'm not trying to write off punk music as dead. On the contrary, I hope punk stays around another 10 years and shoots down my theory, and I will be supportive of hardcore as long as it lasts. Punk will never actually die. Today's punks have received a valuable gift from the whole movement: an open-mindedness that will last a lifetime and hopefully help to make this world a better place. We have to view this downswing of punk not as a depressing end, but as a challenge. Punks will be at the front on the next meaningful movement, showing Reagan and reactionary America that the youth won't take their shit. Keep the faith... and the spirit of '81. Thanks for your time, T.M.

P.S. I don't have a permanent address for correspondence, but I'd be very interested in hearing what other people think in letters to this mag.

Dear MRR,

I am organizing a giant two-day alternative outdoor music festival in Bloomington, Indiana. It will take place early in September, 1987 and will feature bands from around North Amerika, movies, food, and facilities for camping out.

The name of the event is ROCK FOR NO

REASON, and I've been planning it, with friends, for over a year now. The show has three motivations behind it. The first is embodied in its name. "Rock For No Reason " is obviously a reaction against those flashy corporate rock festivals like Live Aid which make a lot of people feel good about themselves for a short while while deflecting attention from the real causes behind the issues they are addressing. Rock For No Reason is also a giant get-together of people listening to great, non-commercial music for a great time. In other words, it's a huge party where bands that can't get played on the radio can be listened to by people who for the most part can't get into the over-21 clubs at which the bands play.

The third reason behind Rock For No Reason (the name is a big lie, if you haven't caught on) is that it will be a "pre-political event." The Midwest is saturated with people who are culturally alienated and will benefit by seeing and meeting lots of other people who share their values and musical tastes. It is also filled with people who see no point in participating in a social change movement because they feel overwhelmed by the odds. I talk to lots of people here who more or less agree that "American Democracy" is the Big Lie. When these people hear that the National Security Agency (NSA) oversees the computers that tabulate votes in national and some local elections, or they hear about the latest CIA exploit(tation), they are deeply disturbed, but can do no more than cus about it and ignore it.

Rock For No Reason will remind these people of the old adage, "there is strength in numbers". When people see that they are'nt alone, they gain confidence in their beliefs. This is necessary for a lot of people before they are willing to act.

Because we have the ability to affect change, we have the responsibility to do so. Otherwise, we are strengthening the status quo and the correct philosophical trends of those in power.

With all that shit out of the way, any band interested in playing should write and send a demo tape or record to:
Eric White/ Rock For No Reason/ 3835 Green Brier Blvd. #289A / Ann Arbor, MI 48105

P.S. If anyone out there in magazine-land has any comments or suggestions about RFNR or would like to help us put it together, please write to the above address. You can stop reading this letter now. --Eric ESAD White

Dear Readers,

The Concerned is an organization which was begun in the hopes of promoting unity between punks. There are far too many fights between scenes, not to mention the fights within the scenes.

Don't we take enough hassles from society? Do we have to hassle each other? We're trying to include as many people as possible by creating an open forum in which anybody can voice their opinions and differences. We enjoy receiving different opinions because in this world no one is ever right or wrong.

We are looking for people who are willing to help us. We would like to expand this idea world wide, but we need help. If you have anything to add or any questions to ask, please write to:
The Concerned/ 5736 Providence Rd./ Virginia Beach, VA 23464. In peace, Siouxsi Wall.

Dear MRR,

SUPPORT YOUR SCENE? FIGHT BACK? Does that mean to spend money on drugs? To cause violence within the scene? To look cool and hard? To act selfish? To spend more money on clothes? And records?

The record thing could eventually support the scene, but it depends on how the profits are used.

Anyway, we at Double A are really pissed off with all the talking and wailing in our scene. We feel that there is a chance to use the record thing to raise money and then try to do something positive. To set up a center is the main reason and it'll cost a lot of money.

We're planning a benefit compilation LP with bands from overseas (from our point of view). To mention some countries: USA, Canada, Australia, New Zealand.

What can you do? If you're in a band and want to support our project, please write with info on your band, your beliefs, and a demo cassette would be great. Be sure that you'll be able to do cheap recordings, maybe you've got a song left over from your last studio session, or if you're going into the studio to record songs for other records, just record one extra track.

Double A wants to pay your expenses later on, plus 10 free LPs. There'll also be a booklet, where you could get your views, lyrics, artwork or even some photos printed. Write to: Double A c/o Reiner Mettner/ Eichenstrasse 14/ 5600 Wuppertal 2/ W. Germany.

Hi M.R.R.

This is Karl from U.F.D. in Brighton. If I could take up a small space in your letters section I'd like to make some public apologies.

On the fourth of November we put on a show by GOVT ISSUE, BAD DRESS SENSE and VULCAN DEATH GRIP . Because of a total fuck up on my part I had to try and borrow all of the backline equipment about half an hour before the show. This meant the bands had to put up with very dodgy equipment and didn't have enough time for a proper sound check. I can only say that I am sorry to all the people concerned and also thanks for making the best of it and putting on a damn good show.

Thanks to G.I. for accepting what money we had and not demanding more (though we still lost sixty pounds). Thanks to the V.D.G. for playing free of charge and an extra special thanks to B.D.S. Not only did they play free of charge but they even offered to pay us and help cut our losses! BAD DRESS SENSE, you shred! Get their tape.

I'd also like to say thanks to Kent Jolly who got B.D.S. for us and who brought MRR to the show--it's impossible to get it in this town! Finally, a big thank you to the small but enthusiastic audience who made it all worthwhile and an even bigger fuck off to the people who started rumors, I think a small number of people left because of this. Any other bands wishing to play Brighton can contact me at this address:
U.F.D./ 14DoverRd./ Brighton,Sussex/ BN16LN/ UK

P.S. We may not be able to pay you much but you'll get food, shelter and a rad cool time. Thanks, K@rl.

Folks:

My new hometown for the next 6 months is Montgomery, AL. So far it's just like any other dot on the map. I've been here three months already and can't find any happenings, people, points of interest...

But I didn't write to gripe and moan. Tonight I wrote a bunch of letters to people in Alabama, whose addresses I had come across one way or another. The idea struck me that it wouldn't be too hard getting together a cultural link between Montgomery and the nearest "scene", Birmingham. The few people here in M'gomery could at least get together and share gas costs when going to B'ham to see shows. If we amassed enough interest here, we could book an occasional show and invite the B'ham crowd down - that way, the people here who couldn't always make it to B'ham could join in the fun, and those who simply weren't aware of B'ham could find out about it. I know, as someone new to this town, that it's hard establishing contacts - friends - anybody - here; the same thing happened when I first moved to Georgia nearly two years ago. The link would be beneficial to both towns - attendance would be higher than ever; publicity would be easier; and the general feeling of isolation would be dispelled.

Of course, this led me to thinking how wonderful it would be to bring Georgia into the picture. Athens, Atlanta, Columbus, Macon... Even in Georgia, you get that isolation, especially if you can't get to Athens or Atlanta. If Macon and Columbus are ever to be resurrected (insurrected?) there's going to have to be more interest, more publicity, better attendance. Bands, especially newer, younger ones, need places to play out that aren't too far from home.

There's a lot of other benefits too - it'd be easier to distribute zines, compile compilations, plan tours for out-of-state bands, make new friends, share scene reports, find support for our bands/zines/recordings/ideas, get rides, find a place to crash, trade tapes/stickers/flyers, keep in touch, all that. The worst problems in the world are never just problems of not having something, but problems of having it in the wrong place. There's enough of everything, it's just not equally distributed.

What all this is leading up to is that I'd like to compile a directory of friends throughout Alabama and Georgia at least. North and South Carolina, Tennessee, MIssissippi, Florida, too, would be helpful. Hell, anybody who thinks they'd help our situation. Bands, zines, booking/productions/clubs, record/tape distributors and companies, book and record shops, journalists, publicists, artists, counterculturalists, but mainly friends: people willing to attend shows, write letters, drive, provide crashing space, help ease in newcomers, just plain help out in general. Anything and anybody who is concerned with anything down here in the southeast is welcome - and wanted.

To be included, I'll need your name, address, phone number would be helpful, and a brief description of who you are and what you do, whatever. If you're a zine editor, try to send a copy. I'll trade you when mine's out, okay? Shops, distributors, companies should tell if they do transactions by mail. Clubs and bookings--people should tell if they have all-ages policies, how much advance warning time is needed, that kind of thing. Hey people, if you do flyers or specialize in reviews or own a big vehicle, that's the kind of thing I want to put in. You get the idea.

The whole things shouldn't cost more than a buck fifty each, including postage. If you get me your entry/entries in by, uh, Valentine's Day (2/14/87) with $1 for each copy you want (or just send in a request and $1 if you aren't going to be in it) then that'll be it and I'll get yours when they're out. Copies requested after that, with entries or without, will be $1.50 each. If you just want an entry and no directory (sure beats me the hell why, unless someone you know is getting one) it won't cost you anything. Printing and mailing should be well underway by the second week of March (3/9-14/87). If this whole thing falls through, you'll get your money, I promise you. If it looks like I can still handle it but just need more time, I'll inform you accordingly. As long as this is done by June, I'll be satisfied.

But look, I need help publicizing this thing. Spread the word around. I don't care if one one copy gets done and it's mine and only has my name on it; at least I can say I made an honest effort to get some cooperation. It would be good to get the Southeast together, though. Let the world know we fuckin' exist! Solidarity! Entries, etc. to:
Synth/ 429 East Drive/ Maxwell AFB/ AL 36113/ (205) 263-5906

And don't forget my thingzine, Rough Giraffe, out by '87'.

P.S. Anybody out there who remembers the Middle GA Urinal? It is no more, alas, but, if you liked it, Rough Giraffe is definitely going to be worth your attention.

Dear mrr,

since useless rumors often follow the end of a group, i will divulge the uninteresting truth; beefeater broke up over differences in musical and philosophical direction--no hard feelings. fred is in madhouse, and kenny should be in rhythm pigs. tomas and i are forming a new group, and right now we need guitarists. making a message is our main goal; making money is not important. clearheadedness is essential; this means no meat, drugs or alcohol. inspirations will be funk, gospel and other inter-cultural grooves. relocation to the DC area is necessary, but temporary accomodations are available. if interested, please contact:
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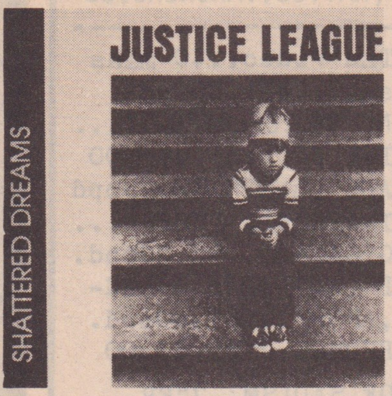

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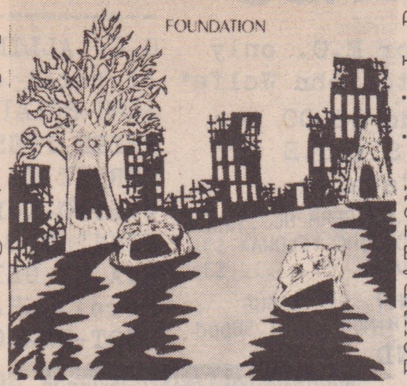

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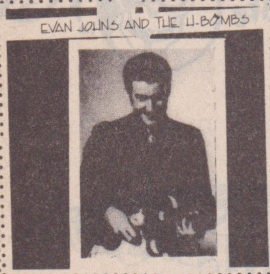

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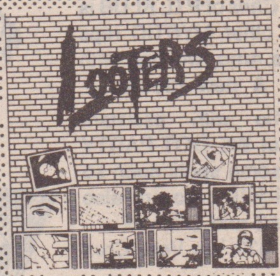

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COLUMNS

opinions expressed are those of the columnists

I was madder than a starving vegetarian in a butcher shop. My first thought was to take a quick plane to the West Coast and punch some guys in the mouth. Hate can be blinding. If you respond with naked emotion, all of the sudden you become blind to the finer points of the other side.

Then sometimes, something happens and you slap your palms against your forehead with the realization. Of course, you still don't agree with whoever you hate - but you begin to see their point of view. You know me - I like WOMEN AGAINST PORNOGRAPHY about as much as I like a sigmoidascope exam. But now I see their point.

Yes, I'm talking about the cover of the last issue of MRR. No one can excuse what they did. They pure and simply appealed to raw sexuality just to sell their magazine. I can just picture the hoards of pre- and just post-pubescent adolescents spending their hard begged-for dollars on the December issue just to drool at the cover. And I thought the editors had a conscience!

Just thinking about it makes me choke up, so I'll stop thinking about it. Instead I want to talk about my critics. You know, those slimeball snot gobs from hell. Their newest gripe is "God! I remember when that guy had something to say. Now all he does is repeat himself - the same shit over and over again. Doesn't he have anything new to talk about?"

I ask you, what is there? You got war and peace, sex, vegetables, anarchy, hardcore and skateboards. Then you got skateboards, hardcore, anarchy, vegetables, sex, and maybe war and peace. You got something to add? Tough to think of anything else, isn't it?

I know you. You've got a tough life. It's five o'clock in the afternoon. You've just come home from a hard day having your hair done for the big protest march. You walk over to the big leather easy chair and slump down in it.

"I need a drink!" you say to yourself. You pull out a bottle of Gatoraid and slump there in front of the TV. You watch the news about the U.S. in Nicaragua and it makes you so mad you want to write a song about it.

Okay, you get the idea. It's another typical Board column. Right? Right! You win. I'll try something different. I'll make it homey, like Bill Cosby or something. I'll tell a story - about my family maybe. How's this? Let's see:

I want to tell you about my sister. Gayl is three years younger than I am. She lives here in New York but we rarely see each other. We have... er... different lifestyles.

The most recent music she listens to is Neil Diamond. Elvis (the dead one) is her favorite. She has a mink coat and lives on the ritzy Upper East Side. She makes most of her money by selling expensive memberships in a video dating service. The rest comes from dog grooming. She likes to be taken out to fancy restaurants by rich men. She gives money to Jewish terrorist groups and supports the death penalty. (Actually I support the death penalty, but in a different way. Maybe that'll be a future column.) So we're different. But if you think this is a putdown, YOU'RE WRONG!

Last year after too many neighbors' protests to ignore, the New York City Department of Health broke into a woman's home and found over three hundred starving animals. The owner of the apartment kept them in tiny cages or chained to the hot water pipes. The cages were stacked as many as five high. The shit of one animal fell onto the others below it.

The "humane" ASPCA planned a mass execution. "Kill 'em all," they said, "nobody wants these pathetic creatures. Put 'em out of their misery."

Gayl and a very few others said no. They didn't shout it, march or raise petitions. They were quiet. They went to work. Gayl worked in all her spare time. Seven days a week, often until past midnight. Her talent was a groomer and that's what she used.

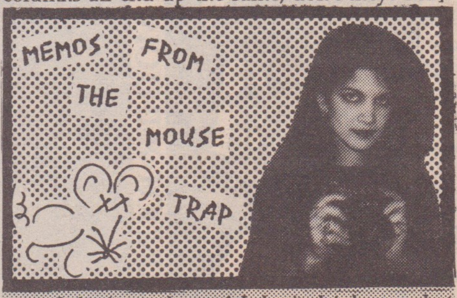
Day and night she worked on those dogs and cats. Scraping the shit off them, tending to the sores on their skin, fixing them up, making them adoptable. It was thankless work. The animals were frightened and often tried to bite her. Sometimes they succeeded. Most people refused to look at them. The ASPCA demanded their death. They did manage to kill a lot of them right away. In some cases, that evil organization practically snatched them out of my sister's hands as she worked on them. Other animals were promised life and then whisked away to a hidden death. Still Gayl worked on them.

She saved hundreds of lives. Those dogs, cats - I think there were birds and rabbits too - were fed, bathed, cleaned and adopted. Sure, lives were lost and there were probably more casualties than successes. But despite all these setbacks and discouragements, these scores of animals are alive when they would be dead.

Okay, nice story but what's the point? The point, is you! For all your anarchy, vegetarianism, no business-as-usualism, what do you have to show for it? Point to a life you've saved. Point to anything you've made better than it was before.

It's a new year now, maybe it's time to shut up, stop complaining about how other people live their lives and look at your own. There are people who you may have nothing in common with - who you may look down your nose at - who have done more in their lives than you could ever hope to do. Don't whine about apathy, lack of venues, bad bands, boring 'zines, politics, skinheads, the economy, long hair, poseurs, blah, blah, blah. Instead, maybe once, do something quietly. Maybe something difficult and not nearly as much fun as a protest march. Maybe something that'll make a difference.

[Oh well, no matter what I do, my columns all end up the same, don't they?-MB]



I don't smoke and I don't drink, so what if I have to urinate into a bottle once in a while... after all, what have I got to hide, right? ... Wrong... What you do on your own time is no business of Big Brother, if you do your job well. The whole business of drug testing is your basic double-edged sword; what an air traffic controller, surgeon, pilot, or taxi driver does is his business, but what about performance on the job being impaired by the use of chemical substances done out of work. Let's face it, if your family brain surgeon fucks up during an operation you become the loser, not him. Then what?

There is no simple answer to fighting drug usage. People in high risk jobs have a lot on their mind. But you don't even need to be a surgeon to feel stress and the desire to relieve it. Some people don't turn to durgs, they commit suicide. Ed Meese's solution to have employers police parking lots, bathrooms and even local bars for employee drug usage isn't going to solve anything, and I'll be quite frank, I don't have a solution to anybody's drug problem. I'm not qualified to give advice. But I will say this... Everybody who has a problem with drugs faces different circumstances and you can't just lump everybody into one category and apply the same rules to everyone's problems... Did Ed Meese ever think of getting to the root of society's problems instead of fighting the symptoms? Turning the work place into a police state will only cause more stress.

I was reading the newspaper recently because drug testing seems to be happening in lots of companies - the LA Times is one.

Did you know that there are so many businesses requiring drug tests that an extra burden is placed on the laboratories who compile the results and in many cases inaccurate data is returned.

This whole process is very subjective on the part of the employer. For example, if you test positive for "drug use" several things can happen. 1) You can never apply there again. 2) You have to wait a certain period of time before you apply again. This can range from 2 months to a year. Keeping in mind the factor of human error involved in formulating results, a lot of potentially valuable employees can be kept from getting jobs.

Finally I would like to share with you some of the storage times of drugs in your body. You've probably already slept through this in health class but here we go again: The effects of alcohol would be gone in 24 hours, OK, let's say 48 hours just to be safe, the same with cocaine. THC (the active ingredient in pot) on the other hand is stored in your body for a month maybe longer. If you take acid you'll love this one, the lysergic acid is stored in your spinal column indefinitely - yes folks you can theoretically have flash backs years after your last acid trip.

Does drug testing take this into account? Again I can't give you people any easy solutions to a complex problem - drug use, whatever it be, is everywhere for thousands of reasons, and I think if we (as a world) clean up our act in other areas and remove some stress someplace we can all make a dent in the problem. I hope this made some kind of sense. Until next month, PARTY HEARTY DUDE (just kidding).

How are things in North Carolina? Well, for once we have something to celebrate, even though nobody wants to throw a really big bash about the Democrats getting control of the Senate and the victory of Democratic candidate Terry Sanford.

Nonetheless, it is a small chink in the Reagan armor. After all, Big Ron himself had visited the state no more than three times trying to get incumbent Jim Broyhill re-elected.

"Re-election" isn't the right word for Broyhill. He was actually appointed when John East, Jesse Helms' little crony, gassed himself in the family garage over the summer.

It isn't nice to make John East jokes because he rode a wheelchair and triumphed, or so everyone thought, over personal

disabilities. In the end, he provided a fitting symbol of his party's moral hypocrisy. Save every fetus, hell maybe even every drop of sperm, but if John gets depressed and wants to kill himself, that's alright with God.

If you live in a third world nation, it doesn't matter whether there's a Democrat or a Republican in the White House. Ask anyone in Cambodia - or Chile. It won't be too long before Sanford will vote "yes" when his conscience says "no" simply because he doesn't want to look like he is chummy with Commies... unless they're Chinese commies, that is.

And if the Democrats can continue this winning streak into the next presidential race, that probably won't create any great hopes for world peace, either.

But it is nice to see that Reagan's great plea for voters to get out there and back Republican candidates so he can continue his "agenda" didn't really work. I'd like to think that the majority doesn't really give a shit about his agenda. But in reality, the majority doesn't give a shit, period. They don't even bother to vote.

The initiative to legalize marijuana failed in Oregon. Now that would have been great, if that had passed right in the middle of our great war on drugs. However, the Church of the Subgenius may be right in one of their otherwise insane prophesies for the year 1997: "Marijuana still not legalized."

There were some encouraging signs in other state proposals to limit abortions. The best vote was in Arkansas, a generally conservative state that gave us Orville Faubus among other 'great' American thinkers.

Out of 600,000 votes cast, only a few more than 1,500 people voted that fetuses have a right to live. The abortion opponents thought they had this one, in fact the polls gave them a big lead.

And if you live in Kansas, you can finally get liquor by the drink in a bar.

So, elections do mean something. In our local congressional race between Democrat Robin Britt and Republican Howard Coble, they are still trying to see who won. Right now Coble is ahead by only 80 votes. This shows that the "why bother" contingent could make a difference.

On the other hand it shows that a wishy-washy candidate like Britt can lose out in the end when he goes to Washington - like the last time he got elected - and ends up doing a lot of partying, getting his picture taken asleep on the floor, and voting for the MX missile. The slightly liberal majority that got Sanford elected in this case may have refrained from voting at all simply because the choice between Britt and Coble was reminiscent of some of our great choices of the past, such as Mondale Vs. Reagan.

The term "running dog" was seemingly invented for Mondale, who used prime time television to denounce Ché Guevera when most Americans probably think that's an imported rum.

We won't have Walter and Geraldine "Pepsi" Ferraro and her sleazeball, Agnew-esqe husband to worry about, but that's little consolation. I have no idea who will run for president on the Democratic ticket. I don't want to know, either.

The Republicans will run Bush, even though I have a slight hope that the current Eugene Hasenfus affair (I hate having a noble name like Eugene dragged through the mud like this) will continue producing slimy little traces of Bush's baboon caca involvement. Not that anyone will care -- this will just be proof that Bush is tough on commies (EXCEPT FOR CHINESE COMMIES, OF COURSE!) and "kicks ass".

Those who have been following the saga of Sexy "Big" Jim Profitt will be interested to hear about the write-in campaign some of his friends initiated in the current sheriff race. They felt Big Jim had been wronged, and he was a good sheriff. The campaign faltered and Walter "Sticky" Burch was elected. So that's the last word for North Carolina lawmen -- don't let your brain go out of control, don't make love on the job!

Anybody who is cynical about the cheery nature of this column will be pleased by the ending, where we shift gears and head to Iceland.

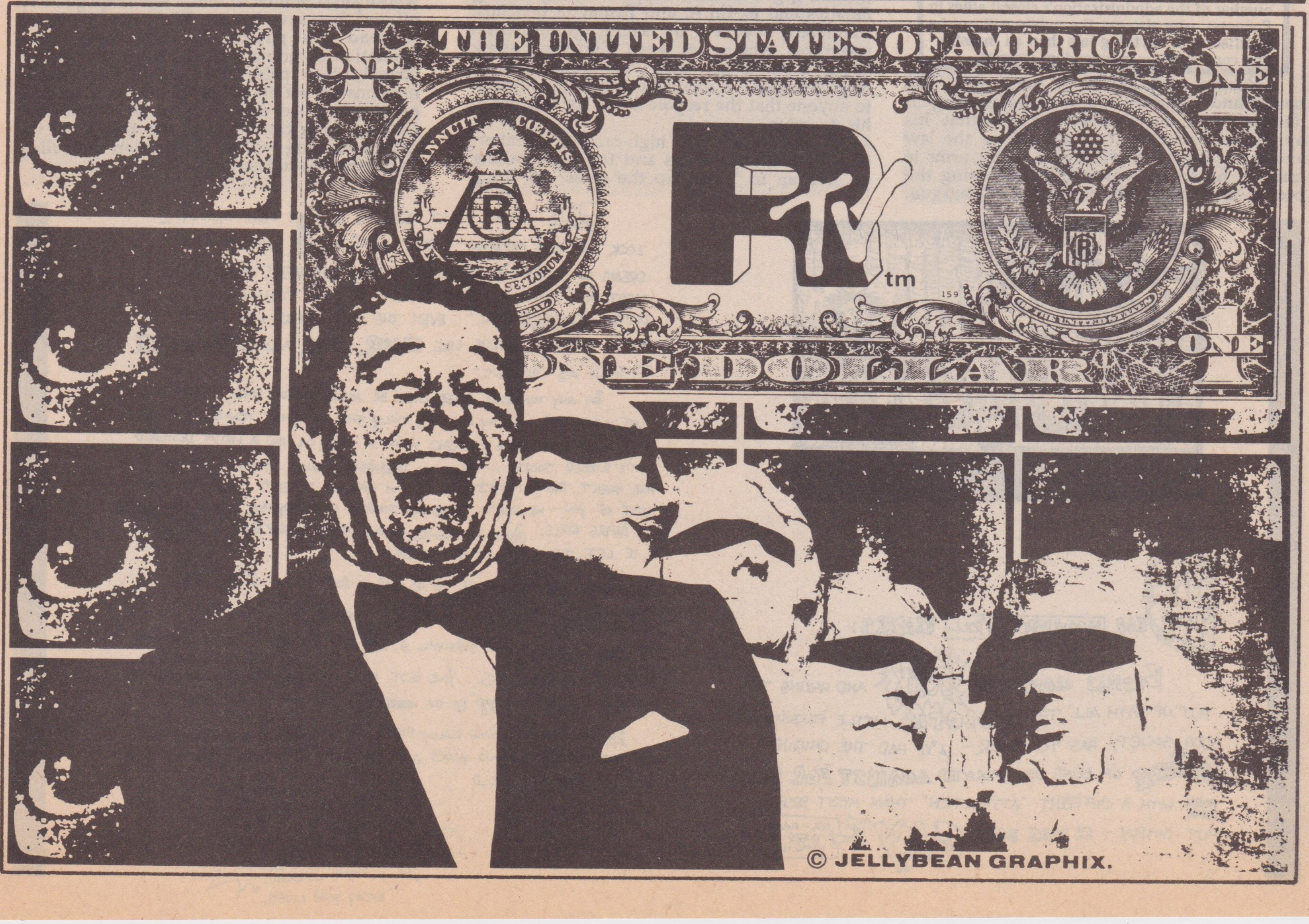
The "peace talks" there are not that important. It is too late to get rid of Star Wars. Once somebody gets an idea for a weapon like this, I'm afraid it's all over. What happened at Iceland was just an example of what will keep happening.

In ancient times the invention of the bow and arrow was decisive... for awhile, until the shield came along. But the bow and arrow was still a pretty good weapon, you just had to fire more and more of them. Some of them are bound to get through. Anybody excited about trying out the Reagan/ LaRouche update? We can call it Death Valley Days.

Then some of the NATO countries want to make sure that if the most decisive weapons get pulled out, there will be enough "conventional" forces around to protect everyone. That means more standing armies, cannons, tanks, machine gun towers... I don't know where the hell they are gonna find room for more of this kind of thing in Germany... maybe they can tear down a few churches.

Chadbourne/ 2306 Sherwood St/ Greeensboro, NC 27403

Graphic by: John Yates / 244 Manchester Rd. / Higher Ince. / Wigan. WN2 2ED / Lancashire / England



EDITORIALS San Francisco Chronicle

A Swift, Full Investigation

AN INDEPENDENT and bipartisan investigation of the secret Iranian arms deal, conducted as quickly as possible, is the only way the government can get over this crisis and get on with pressing national and international issues. Anything less will leave an open wound that could infect the remainder of the president's term.

There are many questions which remain to be answered about the secret sale of arms to Iran and the diversion of funds from the sale to the Contra forces in Nicaragua. Both actions appear to violate federal laws. They certainly contradict clear U.S. policy as enunciated by President Reagan and the Congress. But what really happened? Who sold the arms? Who gave the orders? Who knew what was going on? Were any laws broken?

Only a full investigation will clarify what took place and if any laws were broken. If they were, the guilty must be punished, even if they thought they were acting in a noble cause.

VICE PRESI ENT BUSH, whose role in the arms deal is one of the issues to be clarified, is correct when he says that this furor will be ended "by prompt, thorough investigation." The same good advice has been offered by a number of the administration's closest allies in Congress, who also say the public will not be satisfied with anything less than an investigation conducted by independent counsel.

Reagan should be in deep shit. The media and Congress claim to be striving to determine if the President knew that his appointed underlings were breaking the law and acting undemocratically by selling arms to Iran for hostage releases and then using the profits to support the contras in Nicaragua. But as of press time, they seem more intent on letting him off the hook.

It's a treat to watch these clowns crawling all over each other to close the leaks. We get to see Attorney General Meese, the supposed upholder of law, give a 36 hour headstart to Lt. Colonel North, allowing him to shred documents that would've pointed out just how far up the line of command this deal went. The Attorney-Fucking-General abetting a criminal?? Shocking, just shocking! Right. And not only that, he's the one who is investigating whether his friend and boss is guilty of any wrong-doing. Very smooth.

Next there's C.I.A. Director William Casey, who at first denied to Congressional oversight committees that he knew of the arms to Iran-via-Israel bit, but it's later come out that he personally approved C.I.A. involvement. Perjury much??

Then there's Vice-President George Bush, Republican hopeful for the next presidency. Ex-head of the C.I.A., member of the National Security Council (the body that originated this action), he claims he knew nothing about it, even though he's been implicated by captured flyer Eugene Hasenfus as being at the top of the chain that organized illegal supplies to the contras before congressional approval.

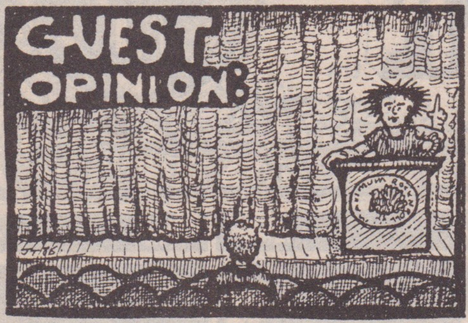
And finally the Prez himself. We got 2 choices here. Either he knew about and ok'd it, and will leave the lower-downs to take the fall for him, or he didn't know. In one case he knowingly broke U.S. laws; in the other case he's both derelict in his duties and incompetent, or more likely, guilty of willful ignorance.

But that's not the important issue to me. What is critical is that Reagan set the moral climate for this to occur. He, in his anti-Sandinista hysteria, broke international law with C.I.A.-sponsored attacks on Nicaragua, and publically supported so-called "private" efforts to support the contras (meaning government support for right wing fanatics and ex-C.I.A. and Pentagon honchos, financially backed by secret govermental programs which not even Congress knew about--a whole new and uncontrolled branch of government. It should come as no surprise to anyone that the responsibility for this lies at his doorstep.

Yet now we hear high-ranking members of both political parties and the press calling on Reagan to "clean up the mess" by firing certain staff members so that the government can "get on with its business" (the above clipping is typical). The President, Meese, and now Congress all want to name investigative teams to "get to the bottom of this", but somewhere along the line they've already decided that Reagan will come out clean and it's just his honchos that fucked up--long before any facts are really in. What we're really seeing is the true face of our so-called democratic system.

Listen, we all know that the Soviet Union is a dictatorship--they themselves even say it's a "dictatorship of the proletariat", a state (supposedly) run by the working class that seized power from the upper class in 1917. But here in the "Free West" we labor under the illsusion that we don't live in a dictatorship, that we live in countries where free elections determine our government, where all ideas get a fair chance, where there's freedom of the press, etc. Bull. We live in a dictatorship too, a dictatorship of the bourgeoise, or upper class. It doesn't matter if you're a Democrat or Republican, it still takes tons of money to get elected to any national office, and you either have to be independently wealthy (ie pro-capitalist) or have the economic support of the rich to be able to even run for office. And besides that lock, the upper class has another basis of control--that the shots are really called by industry and the military--the old "military-industrial complex" that Eisenhower (of all people) warned us about upon leaving office. Regardless of who is in office, both in Congress or the Executive, it is those Pentagon arms dealers, corporate execs, and their in-office henchmen who determine policy. And it is the corporate media, owned by the very same ruling class, who trumpet the very same line.

So watch now as the ruling class, the dictatorship of the rich, close ranks. Watch as both Republicans and Democrats try to save the President, set up endless commissions whose job it will be to find a few scapegoats to off and then save his ass. Right now it's great to read the papers because every new revelation is going straight from the source directly into print. But when these commissions are set up to "get at the truth" and all news gets sifted through them at closed-door hearings, you can bet your ass that what we end up hearing will be the version the ruling class wants us to hear.



DEAR MAXIMUMROCK'N'ROLL READERS:

BESIDES GROWING UP PUNK (YEAH!) AND HAVING TO PUT UP WITH ALL THE IDIOTIC LITTLE PRUJUDICES OUR SOCIETY HAS TO OFFER... I'VE HAD THE UNIQUE DISPLEASURE OF BEING DISCRIMINATED AGAINST FOR BEING BORN WITH A DIFFERENT "ATTRACTION" THAN MOST PEOPLE... PUT SIMPLY... I WAS BORN GAY. (OH MY GOD!) ← FAG.. FLAME.. QUEER.. BUTT RANGER HOMO.. COCKSUCKER

THE THING THAT BUGS ME IS THAT EVEN THOUGH I LOOK AND ACT "NORMAL", DON'T WEAR PINK, AND WOULDN'T DREAM OF OFFENDING ANY OTHER PUNK'S STRINGENT MORAL CODE, MOST ANY PUNK WOULD TAKE GREAT PRIDE IN "TELLING THAT LITTLE FAGGOT OFF." EVEN THE SAME PUNKS WHO WOULD DIE RATHER THAN USE WORDS LIKE NIGGER, SPIC, AND JEW, OR REFER TO GIRLS AS "BITCHES."

IN ANY MINORITY, THERE WILL BE ASSHOLES THAT MAKE THE WHOLE LOT LOOK BAD. IN MY MINORITY, ONLY THE TEENY-IST ITSY-BITSY FRACTION RUNS AROUND IN DRESSES, SPEAKS WITH A LISP, OR HAS A WRIST DESIGNED WITH RUBBER JOINTS... ALL MY FRIENDS ARE QUITE STRAIGHT (I THINK) AND HAVEN'T THE SLIGHTEST HINT I'M ONE OF "THEM." I'M JUST LIKE MOST OF YOU... WE DON'T GO AROUND JUMPING GUYS ANY MORE THAN YOU GO OUT RAPING GIRLS. ALL MY FRIENDS WOULD PROBABLY DROP DEAD OF SHOCK! (GASP...) IF I LET THE CAT OUT OF THE BAG.

THE NEXT TIME YOU DECIDE TO GO FOR A GOOD ROUND OF FAG BASHING, VERBAL OR OTHERWISE... PLEASE JUST REMEMBER THAT IN THE INTEREST OF SURVIVAL A LOT OF US HAVE BECOME FANTASTIC ACTORS AND ACTRESSES. YOUR BEST FRIEND, LITTLE BROTHER, OR FAVORITE GUITARIST MIGHT JUST BE THE (OUCH!) VICTIM OF YOUR HATE.

I APOLOGISE FOR BEING REALLY PISSED OFF, BUT AFTER TAKING A RATION OF SHIT FOR 18 GLORIOUS YEARS OVER SOMETHING I HAVE NO CONTROL OVER, IT GETS A BIT OLD.

THANKS FOR LISTENING.
ENJOY YOUR LIVES...

What's Not Talked About:
Guns, Drugs & the CIA

excerpted by Ellen, RTP, from a series of articles by Bill Doares, Oct. & Nov. WORKER'S WORLD, 46 W. 21 St., New York, N.Y. 10010

Even as it claims to be waging a crusade against drugs, the Reagan administration, thru the CIA, is using drug money to finance armies of right-wing terrorists.

CIA involvement in the drug trade goes back to the Truman years when, under U.S.-backed Chiang Kai-shek, China was the world's largest producer of opium, introduced on a large scale by British & U.S. merchants in the 1800's.

In 1949 the Chinese Revolution put an end to opium production and threw out U.S. corporations; the CIA organized a contra-like force of 10,000 of Chiang Kai-shek's Kuomintang soldiers (KMT) who had fled into northern Burma. This group, called the "Anticommunist National Salvation Army" (ANSA), financed its operations by forcing Burmese peasants to grow opium. The drugs were smuggled into Thailand aboard unmarked C-47 transports belonging to Civil Air Transports, a private airline owned & run by the CIA. Arms were smuggled back in the same manner.

Between 1950 and 1954, the ANSA invaded China's Yunan province 5 times unsuccessfully, and several CIA advisers were killed. The CIA & KMT continued to operate in Burma with a resulting 1000% increase in Burmese opium production, until 1961 when they were pushed into Thailand.

In 1960, when the White House, Pentagon & CIA began plotting to overthrow the 1959 Cuban Revolution, they contacted heroin & cocaine kingpin Santo Trafficante Jr., a U.S. profiteer just kicked out of Cuba. According to a 500-page report called "Alleged Assassination Plots Involving Foreign Leaders", released by the Senate Select Committee on Intelligence in 1975, CIA agents and crime bosses Trafficante, John Roselli & Sam Giancana planned to poison Fidel & Raul Castro & Ernesto Che Guevara; 7 other attempts to murder Fidel, with the use of Mob hitmen, were documented. Trafficante recruited the personnel who were trained & used by the CIA in the 1961 Bay of Pigs invasion & provided hundreds of Cuban exiles from his organization to work for the CIA's Station JM/Wave against Cuba on a $100 million budget. Key witness Giancana was murdered in 1975 before he could testify for the Senate hearings.

After 1968 Trafficante & his organization controlled the smuggling of heroin from Laos into the U.S. as the CIA & Pentagon waged a secret war on that s.e. Asian nation. "Among those who smuggled opium out of Laos for the CIA were William Cooper & Eugene Hasenfus" (recently shot down in Nicaragua with a planeload of arms).

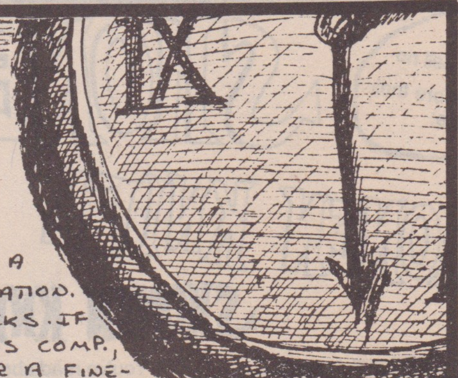
From 1965 to 1975 Cooper & Hasenfus worked in Laos for Air America, as did George Bush's friend Felix Rodriguez, alias Max Gomez, whom Hasenfus named as his CIA superior in the recent Nicaraguan operation. For a decade Air America, owned & run by the CIA, ferried thousands of tons of raw opium, grown by Hmong tribes of northern Laos, to CIA bases on the Plain of Jars. This opium then found its way into GI barracks in Vietnam & into the U.S. in the form of high grade heroin. The Hmong had agreed to supply the CIA with mercenaries in exchange for the marketing of their opium & thereby manned the CIA's war on the Lao Patriotic Front (Pathet Lao) as well as CIA raids into North Vietnam. The village of Long Pot was completely destroyed by the U.S. Air Force (1/4/72) when villagers in the region wanted out of the CIA's war. Laotian heroin continued coming into the U.S. until 1975 when revolutionary forces put an end to opium production & drove the U.S. out of Vietnam & Laos.

As a direct result of CIA operations, the number of people in the U.S. addicted to heroin jumped from 57,000 in 1965 to 560,000 in '71 & 740,000 in '77. U.S. military & CIA operations shifted to Thailand which also became the world's largest heroin producer. In 1973, U.S. customs agents broke up a Chicago-based ring that had smuggled 100 lbs. of pure opium into the U.S. from Thailand. A Thai national, Puttaporn Khramkhruan, in the U.S. for a management training course sponsored by U.S. AID (Agency for International Development) was among those arrested. The case never went to trial: it was later revealed that Khramkhruan was a CIA agent & that the whole case had been dropped at the CIA's request. While in custody Khramkhruan told an investigator of 16 commando raids he'd led into China & of guarding caravans of opium from Burma to Thailand. In 1976 a CIA-backed right-wing military junta took over Thailand: The flow of narcotics from Thailand increased dramatically & continues today.

In April, 1986, Costa Rican police seized a small airplane loaded with cocaine near the Nicaraguan border: arrested were Adolfo Chamarro, 2nd commander of U.S.-backed contra forces, & 2 anti-Castro Cubans from Miami.

Today cocaine is flooding into the U.S. & youth who die of drug overdose as well as Third World people are expendable in the "war on communism." Whether Ronald Reagan knows of the CIA-drug connection may be questionable, but his vice-president & some advisers undoubtedly know the truth: the CIA has deep-rooted connections to narcotic drugs. It won't be surprising if the CIA has long been funding the contras with drug money, money that victimizes Americans as well as "communist enemies."

YOUR TIME IS RUNNING OUT...



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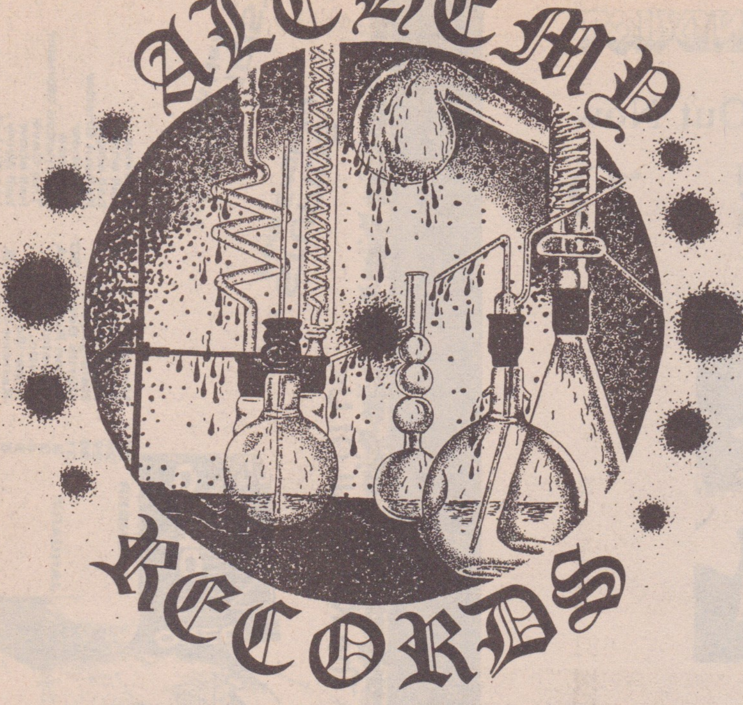

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	7	Omaha, NE	Lip Ticket
	8	Columbia, MO	Blue Note
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SOCIAL UNREST

Photos by Murray Bowles

East Bay- Greetings, this is Aaron, temporarily taking Kamala's place to give you some SF area East Bay news...A new comp tape will be out soon with songs by SOUP, CHRONIC PLAGUE, CRIMPSHRINE and Fremont's SLAMBODIANS among others...MR. T EXPERIENCE have sold all of the first 1000 copies of their Everyone's Entitled to their own Opinion LP and are going into a second pressing...NEUROSIS will be going into the studio to record an album on the new Alchemy label...VOMITORIUM played at El Cerrito High's "Battle of the Bands" but were forced to stop when people started thrashing.

KALX (90.7FM) is now having live broadcasts of local bands, one band each week, every Sunday from 7-8PM... CAROLINER RAINBOW BAND and SOUP have already played. If your band is interested in playing live over the airwaves, send me a demo with a phone number so I can contact you.

DISTORTED TRUTH are looking for a bassist (call Gus at 525-6388), ROADKILL are looking for a guitarist (Dave at 527-7352), and CHRONIC PLAGUE are still looking for a drummer (Ron at 843-6518)...Matt from SACRILEGE touring with CLOWN ALLEY while SACRILEGE awaits the release of their debut LP...SPECIAL FORCES are reforming but haven't found a bassist at this time.

KWIK WAY

El Sobrante's OPERATION IVY have changed their name to ISOCRACES... Oakland's KWIK WAY are all working on seperate projects as well as trying to put their album out...I think the SPEED QUEENS are working on something in the studio too...Emmett from ULTRACOOL, and a few others, have organized an art gallery set-up in their house to give local artists some much-needed exposure. They will have exhibits on the first Saturday of each month. Bands can play in the backyard during the exhibits, and there is a skate ramp. If interested in displaying your art, having your band play, or just getting directions, call Emmet at 531-8473. ULTRACOOL are also looking for shows, so give him a call on that too.

FANG are back from their U.S. tour... BASIC RADIO are out of operation while their drummer recovers from a skating injury...Other up-and-coming bands are ROADKILL, CRIMPSHRINE, SO WHAT?, and GOD'S 3RD LEG.

SOUP played a short set at "Uncle John's Underground Cafe", a now-regular event held on the top floor of U.C. Berkeley's student union building. The event takes place about once a month on a Saturday night and gives people a chance to come play music, do theater, show their art or whatever... The CRIMPSHRINE grafitti at Berkeley High is getting out of hand.

FANG

Rehearsal space is available at the Gilman Street warehouse. Call Elizabeth at 626-0320 or Laura at 849-3096.

There's a lot of street bands appearing on the sidewalks of Berkeley, the best of which is ESKIMO CHAINSAW MASSACRE, who, after a party, brought about 40 people to the outdoor Greek Theater in the middle of the night, set up candles on the edge of the stage, and played an acoustic set to their nappy audience.

Well, I think that's about it for now. For more Eastbay info, check out the new issues of Cometbus or Twisted Image fanzines. See ya'...Aaron.

P.S. All phone numbers are 415 area code.

Marin County-Howdy folks! Here in sunny Marin reside the bands: FAILURE TO FOLLOW INSTRUCTIONS (F.F.I.), BLACK DETHE, COMPLETE DISORDER, CHAPTER 13, and SACRI-POLITICAL. RED ASPHALT broke up and ex-members have joined F.F.I.. F.F.I. is Marin's newest band. They describe themselves as a thrash band--neither punk nor metal.

Speaking of metal, BLACK DETHE has reformed with new members. I have not had the oppurtunity to hear them yet.

COMPLETE DISORDER is still kicking after three years. They came out with a 5 song demo tape that I highly recommend last spring. CHAPTER 13 will soon release an 8 song demo tape. They have been gigging at the Rock On Broadway. Although I do not know what they've been up to, I assume SACRI-POLITICAL is still together.

Marin skate punk

Presently there are two zines published in Marin. The Wallemac and Skate and Create. The Wallemac centers primarily around band interviews. It is in it's second issue. Skate and Create is a skate zine that has had quite a few issues. I am putting together a zine centering around art and poetry. It is to be called Last Days. If you would like to contribute some art, poetry or writing I may use it, but I am very picky.

It's easy to see that there is a fair amount of creativity in the Marin scene, but without a venue to showcase it, the scene will remain crippled. If we had a venue, mentally crippled punks and skins would dutifully go about ruining things for us. If you have any ideas or solutions contact any of us.

Coherently, Davy Normal/ 116 DuBois St/ San Rafael, CA 94901/ (415) 461-9152.

P.S. Here's where you can contact people involved in the Marin scene: F.F.I. and COMPLETE DISORDER c/o Steve Merritt/ 23 Sunny Oaks St/ San Rafael, CA 94903/ (415) 472-1831... BLACK DETHE and Wallemac zine c/o Devon Morf/ 924 Green Hill Rd/ Mill valley, CA 94941/ (415) 388-3577... CHAPTER 13 c/o Paul/5 Lower Crescent St/ Sausalito, CA 94965/ (415)331-5204... Skate and Create c/o Zack Schartz/ 331 Dolan Ave/ Mill Valley, CA 94941/ (415)388-6224.

Howdy dudes & dudettes, from sunny Southern California... Nope, D.I. and the ADOLESCENTS are not going on BYO, but with Casey out of the ADS, anything can happen. D.I.'s new LP, Team Goon, should be out by press time, so look for it...At D.I.'s last show, Casey fell asleep at Fender's behind some curtains and no one could find him so they went on without him--John and Alfie singing...Casey didn't even wake up...

The defunct version of DOGGY STYLE's video "Donut Shop Rock" made MTV's "Basement Tapes", but had to go under DOGGY ROCK to be shown... After DOGGY STYLE 1 broke up, the band DOGGY ROCK surfaced, made up of Brad and Lou from DOGGY STYLE, plus DESCENDENT Doug and MINOR THREAT/ DAG NASTY's Brian Baker and is officially happening with a Beastie Boys/Chili Peppers sound. They also move their HQ's to Hermosa Beach in search of fame and fortune and claim to not want to play punk shows anymore. Later, guys...

However, Ed Caudill, who originally wrote "Donut Shop Rock" is continuing the old D.S. tradition with HVY DRT songwriter Hedge, D.S. bassist Ray, drummer "The Stone", and w/Mark Talbert on vox, with no intention of leaving O.C. punkdom. I heard they're hot, so look out for them...

AGENT ORANGE's video "Fire in the Rain" got shown on MTV also, with (in this reporter's humble opinion) none of the intensity of their live shows. They've recently done a headlining gig at the Whiskey-A-Go-Go.

Brad of the infamous LARGE HARDWARE reportedly has plans of financing their new LP.

FINAL CONFLICT's new LP is officially finished (mix, art, pics...) with a release

BAD OPERA

RHINO 39

Photos by Joy Aoki

date of February, 1987. They recently played w/The Bad Brains at Fenders and their t-shirts (2-sided) are available for $7 (They'll send you all kinds of neat stuff with it, too!)

Opening that show was INSTED, who have just released their demo. It can be obtained by sending $3 to: Kevin Hernandez/ 1151 Roxboro St/ Anaheim CA 92805.

Billy Reuben of Think fanzine is the new vocalist for HALF-OFF and they are recording for the upcoming Wishing Well compilation. Look for a demo in January.

TERMINAL CHOICE's demo is out. Send for it with $2.50 to: Joe/ 6 Tidewater/ Irvine CA 92714.

CORRUPTION's demo is also out and available from New Force Records.

Katon (ex-HIRAX) has a new band called FANTASM and is out to prove that speedcore bands can rage without being satanic or sexist. Look out for a new demo soon...

SWA-RA have been storming the Yorba Linda area lately, as is BAD OPERA, whose demo can be got from: 4832 School St/ Yorba Linda CA 92686.

NON-FICTION hail from Cypress with a strong political stance.

The YOUNGER ONES is off the ground, featuring ex-D.I. drummer John Knight, Frank (ex-HVY DRT, ADOLESCENTS, LEGAL WEAPON, etc., etc.) Agnew, and little brither Alfie (moonlighting from D.I.).

Alby from DON'T NO has a new band called BATTERY A.C.

From Long Beach is the long-awaited RHINO 39 LP on Triple XXX Records. They recently headlined an intense show at Self '86, tho very few people stuck around til 3am to see 'em. Too bad, they missed a real treat!

Creative Anarchists have formed the IMWU or International Music Workers Union, which plans for its own shows, security and legal defense from cop shit. For info, (714)778-3675 (Hi Ron, thanx for the "heartwarming" card!)

Toxic Shock Records has moved! The new location (distribution) is 10661 Mills Ave/ Montclair CA/ (714)625-3099... and the store number is (714)625-5781.

Well, that's the nooze fer now...Til later then...

Joy Aoki c/o Flipside/ P.O. Box 363/ Whittier CA 90608

INTERNATIONAL MUSIC WORKERS UNION

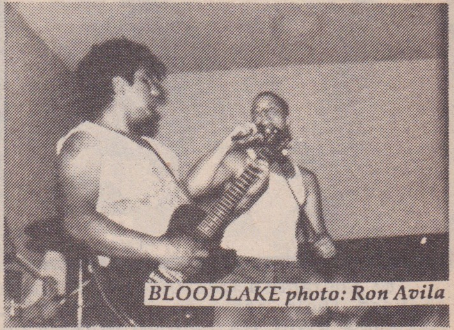
Welcome to the real underground of S. Calif. There really is two music cultures here, the one promoted by the Corporate music biz, full of apathy and stagnation, and another: The Alternative culture. The Alternative accuses those of the likes of Avalon, Goldenvoice, Zeds, Sluglord, PR Prods. Etc. of ripping off kids and creating rock stars. The Alternative communitites here have experienced a rapid increase in activity in recent months with many shows/benefits. In late summer there was two one dollar shows at the Philipino Community Center with bands like: CORRUPTION, 1/2 OFF, ADS, FINAL CONFLICT, NON-FICTION, INDIFFERENCE, THE FARMER and NOBODY'S PERFECT. At the Unitarian church in Anaheim, there (Aug. 30) was a benefit for Leonard Peltier and the people of Big Mountain, Arizona with THE CREEPS, ADS and GRAMMAHASHBROWN, sponsored by the IMWU. In October, a benefit for the LA Alternative Center was held at the D.A. Ward Studios in LA with THE WANKERS and GAMMAHASHBROWN, with poetry by Rene (ex-ICONOCLAST). Another benefit for the LA Alternative Center took place November 8th in Long Beach at the Paradise Theatre with ADS, DIALECTICS and the HOLY SISTERS OF THE GAGADADA. Other new bands in area: EQUAL PEACE, NO ONE RULES, TRAECHEROUS JAYWALKERS, ZAPRUDERS and SKID ROW LINUSES. Underground zines here include: Gutterpress, Pressure, Alert Society, SFTG, Territorial Herald, Anarcha-Feminism, ANIC and others. Alternative Youth meetings in area include: An Anarchist Social Gathering in Pasadena (Aug. 24). Womyns Meetings/Discussion groups each month in Anaheim and Hollywood, Eco-System meetings in Long Beach, International Music Workers Union LA/OC area meetings each month. And Anarchist presentations at area high schools are now taking place via an assortment of us here. All in all, not much of this has been reported before in major zines. I will keep you updated on things here on a regular basis as much as possible. Anyone interested in information on the IMWU or would like to come to LA/OC as bands interested in playing Alternative shows here, can contact me at this address:

Linus Martinez/1590 Palm Lane #5/Anaheim, CA/92804. The SKID ROW LINUSES is my band here).

San Diego - Uh, just woke up from our siesta under the shade of America's Finest Militarized Zone. Despite chronic lay-back in all types of S.D. life, stuff's always happening here, like:

DIATRIBE's got a new singer, Kanga from the land of Raunch (SLC). A few shows were played but then Sean & Gary left. Now they are searching for a bassist and a drummer. '85 demo tape: P.O. Box 151406/ San Diego, CA 92115. SOLUCION MORTAL is about 4 years old and recently drove to Mexico City playing benefits for earthquake casualties. It's a cross between Disorder & Venom with a hard fast UK sound with great animal/political lyrics sung in Spanish. Deserve vinyl. Ex-guitarist Cesar has a new band, SYNOD, in West Covina & have played throughout the Southwest. Demo c/o Socorro Javregui/ Correa Fronterizo #454/ San Ysidro, CA 92173. The FRONT have a Clash/ Alarm type sound captured on their LP Man, You Gotta Move. Good social commentary. 3025 Plaza Blvd/ National City, CA. 92050. INSOLENTS had a debut 7" on Mystic and are currently working with Death Records for a possible release & one track is on the Death Comp LP. Powerful, funny punk. P.O.B. 138/ La Jolla, CA 92038.

MINISTRY OF TRUTH has a self-titled LP out on Pantheon; they played on many of the big punk shows of early '86 and a rare HC gig at SDSU. Have a new drummer. Kick live, calmer LP. P.O.B. 3419-113/ La Mesa, CA 92041. The BLOODLAKE are North County's most



BLOODLAKE photo: Ron Avila

popular & active band. Just changed bass players, Dave played with MANIFEST DESTINY. Got a hot demo, Sink or Swim-Baby, $2 ppd. Intricate, original HC. Plan to tour the Southwest in January. C/o Simon C./ 743 Blackhawk/ Vista, CA 92083. CRABGRASS has Vince (ex-DIATRIBE singer) on drums though at times they switch instruments. Aggresively shake out of S.D.'s pot-like mind slumber and make their band happen. Planning tour soon, rapidly improving. Demo tape, 4009 Enero Way/ S.D. CA 92154. SOCIAL SPIT reformed from S.D.'s early HC days. Fun and powerful. Play a lot, especially clubs. Good to see Cliff back out there. SANTA CLAUS: punk influenced metal-heads play pure HC sans metal. 25 minute demo tape, $3.50 ppd, c/o Paul Massaro/ 9122 Hector Ave, S.D. CA 92123.

There's always a dozen or so bands coming or going, here are the ones we know of: DICK'S ARMY - a fun band with a

demo tape. CLAUDE COMA ain't been seen for a while. He's done several records and probably won't stop, so there. FATAL ATTEMPT provided their sound system for a coupla backyard gigs. Alternately funny & serious HC. CONSERVATIVE ITCH, thrashers. GIANT BURRITO good, old style punk, playing parties. SOCIALLY INSECURE, SUB SOCIETY and South Bay's DIRTHEADS are high school thrashers. ZERO OPTION played an anti-aparthid benefit. GARBAGE PATCH KIDS are doin'

MINISTRY OF TRUTH photo: Ron Avila

DIATRIBE photo: Tammy Bracken

something in East County. CITY ON EDGE is a humorous, dark band. VICIOUS MIDGETS are slow, obnoxious lyrics, fun. HITTERS - folk thrash. MERCENARY - rock'n'roll punk with demo tape: 9121 Inverness Rd./ Santee, CA 92071. But they never play (it's tough getting gigs but we be makin' 'em happen scattered all over town.) Tijuana has DEVASTACION, former ANTI-SYSTEMA SOCIAL - a HC noise terror from '84 - and BLACK SKATE METAL. Does the name say it all or what?

Black Market is SD's most-page, multi-color and steadily improving zine with #6 just here. Heavy on amazing artwork & comix including Testicle Head, Lee, Mad Marc Rude and GUF plus Motorhead, Ramones etc. Interviews and extensive & hilarious survey results. $2 ppd, 405 W. Washington #212/ S.D. CA 92103. Subculture just made a very impressive first issue with interviews, anti-military and animal rights articles. $2 ppd to 3425 Catalina Dr./ Carlsbad, CA 92008. Daily Impulse is an anti-authoritarian bi-monthly, consistently here for 2 years. With articles on practical and historical anarchy. Good critiques on punk scene and extensive contact list (mainly local). George also pulled off an anarchy/punk picnic this summer and got together some scene meetings to try to find places to play, etc. $5 annual subscription ppd, POB 90312/ S.D. CA 92109. Guidelines #3 is out now for 50¢ ppd. #4 will have a flexi. HC info, contacts, etc. POB 263032/ Escondido, CA 92026. Critique of America, non-punk, large pages of political comment & drawings, 50¢ + stamps, 405 W. Washington #143/ S.D., CA 92103. No/Never, good 1st effort w/ Dr. Know, Solucion Mortal etc. $1 ppd c/o Derek Robinson/ 10420 La Vita Ct./ S.D., CA 92131. Distorted, honest effort, #2 coming, POB 12768/ El Cajon, CA 92022, $1ppd. Zine Diego, HC interviews, reviews & photos, CCM, Dissension, etc. #2 soon. $1 ppd c/o Ron/ 3616 Decora Circle/ San Marcos, CA 92069. Fear Of... 1 man effort w/ great commentary and reviews by Dave of YMCA. 151 N. 45th St./ S.D., CA 92117. Alert, HC zine w/ Bad Religion, etc. and NEON TRUCK, poetry and art, 75¢ ppd, 646 Fern Glen/ La Jolla, CA 92037.

Pathetic media coverage has reared its ugly head again. An article in San Diego Magazine led to the closing of Jackie Robinson YMCA (headed by an ex-hippy who encouraged the shows but lost out to the directors). The Y had hosted 35 shows in a year and a half, begun by Black Market and then Tim Maze & some by John Reis, Guidelines and BCT, Toddzmania & Neon Truck, and Scott. so we're out of a steady place till we find one again, best being say a warehouse with no homes or businesses to bother. Since losing the Y there has actually been a renewed level of spontaneous activity scattered all over and is one reason it's scene report time cuz we're pooling contacts & efforts.

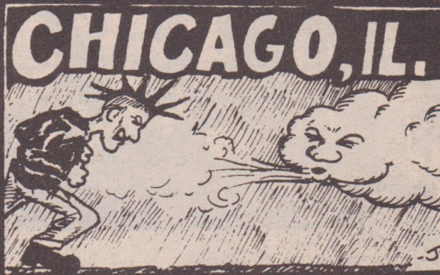
Tim Maze remains the most consistent promoter. Contact him if you draw big but he has $7-$10 door prices - (619) 696-9643. Black Market zine put on about 20 inexpensive shows, the last being Angry Samoans (great) in March. Toddzmania did a few shows, including a 9-bander. His upcoming plan, with others, is a 2nd Thrashfest in a park, January 2&3 with 30 to 50 bands! Lately Mike from Guidlines has been putting on shows aided by Chris of BCT and a cast of bunches o' people. The last couple have been in backyards with only one being shut up by cops (not usually a factor outside of downtown). Phones, word of mouth and regional flyer makers managed to get 75 people to the Raw Power gig with only 1 day's notice. A few days notice had 125 for BGK and CCM drew 200 with 2 weeks warning. Call Mike to do inexpensive shows, (619) 744-1968.

Shows also happen in Tijuana, by Luis, most recently a benefit to raise money to pay for a TJ punk's medical costs from a fall off a cliff. The 3 TJ bands and CRABGRASS played. Get Luis at 66-85-61-57, needs 3 weeks notice for customs. Paul and Dave from Santa Claus have been doing living room & backyard shows with locals and plan to continue. The dance club, New Generation, did Beefeater downtown, but cop jerks convinced them to resume their no HC policy.

BCT- Borderless Countries Tapes & Records, with 25 hours (and counting) of world HC tapes, is also doing records. We Can Do Whatever We Want has been out 6 months, a HC delight, and was released in Europe on Starving Missile. A US pressing of the Indigesti LP is coming (different cover) as is a 2nd Best of BCT LP covering tapes #12 thru #36, which they'll be up to soon enough. They're also doing T-shirts, starting with Indigesti and more bands and stuff to follow, $6 ppd. Still working on that World HC directory, getting help from Mike and Rick. Andy Social of CT just joined them, along with the 33 world tape makers who have their masters to inexpensively distribute them tapes. The tape output is soon to include video of the Indigesti tour and other European HC in Europe but on VHS. All in all, BCT is beyond active and may manage to avoid wallet burn out with seven possible benefits across the US. P.O. Box 16205/ San Diego, CA 92116.

Mystic has moved to North County continually active while enjoying our less hectic living but they still travel constantly the two hour drive to L.A. Keep churning out HC discs and Doug & Co. have improved the sound quality of 'em immensely with their new studio plus they're digging into video and have plans for more big projects. P.O. Box 1596/ San Marcos, CA 92069. Single Squirtdown (Bix) just released the FLOORLORDS single (with Chuck Biscuits). P.O. Box 7761/ San Diego, CA 92107. TDP Video have been recording as many local shows as possible. Simon is working on a San Diego compilation LP. San Diego county bands contact him at the BLOODLAKE address, it aint full yet. DIATRIBE will be starting their own label, Tribal Resistance, as soon as the band is stable again. Releases will include their record, with possible help from Mind Matter and Mortar Hate, a benefit comp for ALF, and possibly SOLUCION MORTAL. CRABGRASS will release their record on their own label.

This was a group effort by Carl and Jay of Black Market, Nicole who just returned to Australia, Rick of Subculture, Daily Impulse's address list, BCT's Chris's and Kanga Tribe. Hey, write if you wanna, we be here, see ya' next time.

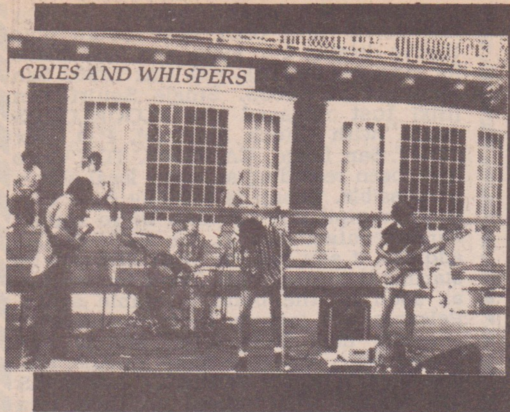


Chicago- Well, it's getting to be winter here in Chi-Town and it's not a pretty sight. Single digit temps and double digit wind speeds will have us bumming, but some great shows on the horizon should warm us up.

This fall saw some hot local, national and international bands hit the boards here. Of the locals, some better sets were turned in by I.D. UNDER, LOST CAUSE, JOE FOR A NIGHT, PRECIOUS WAX DRIPPINGS, 11TH DREAM DAY, RIGHTS OF THE ACCUSED and the ever cool FUDGE TUNNEL. Here's a quick round-up of some bands here:

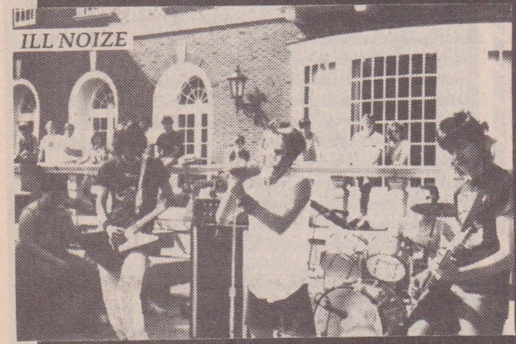
NAKED RAYGUN are writing songs for a new LP and haven't played out in about a month or so. OUT OF ORDER headlined the Metro with Fang and Honor Role, their first in many months. They are trying to tour, but with little luck. LOST CAUSE's EP should be out late Dec/early Jan on Pravda Records. They are opening up for Metal Church and New Model Army very soon. LIFE SENTENCE's LP on Walkthrufyre Records is being delayed because of some re-recording. They continue to do weekendtours including LA and SF shows with MDC. I.D. UNDER should have their EP out as well in late December with some January shows planned. The SPONGE are releasing an LP at the same time on the same label. PRECIOUS WAX DRIPPINGS have played Minnesota twice and are looking to do

11th DREAM DAY photo: Steve Lambright


CRIES AND WHISPERS

H.S.R.

GENERIC ERROR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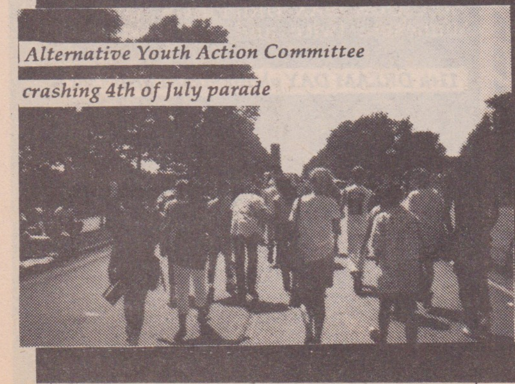

Alternative Youth Action Committee crashing 4th of July parade

some recording, maybe for a comp. DEFOLIANTS demo tape has been making the rounds. Rumors have it that SST are interested. We'll have to wait and see!!

My new fave: FUDGE TUNNEL got together for a Dead Milkmen show and they were great! Hope Russ keeps this wild thing together. Pravda Records are on the verge of signing Philadelphia's own Electric Love Muffin and are putting together a rockin' compilation. Nice guys--Ken and Rick are!!

Once again fans...bands looking for a Chi-Town gig, call me weekdays at (312)549-0333. 'Til next time, keep rockin' in peace.
Sean Duffy of Last Rites.

Champaign-Yes, it has been a long time since anyone from Champaign has signed in. But that hasn't stopped the bands. We are sort of the central meeting grounds for the area and get people coming to shows from all over the state and Indiana. our shows are cheaper than Chicago (averaging $4 or $5) not to mention the situation is much more personal and friendly.

Locally: DIDJITS just released their first album and from what I hear it's fantastic. They have been playing the area quite a bit and we still can't see them enough.

ILL-NOIZE are hoping to record a single soon along with playing more in the area. Decatur (their home town) doesn't do them justice. Most recently they played a live on-the-air party at our local community radio station WEFT.

H.S.R. broke up but their singer Jamin is now doing a thing with BLOOD BRAIN BARRIER, Champaign's premier industrial noise band. Don't get whiplash Jamin!

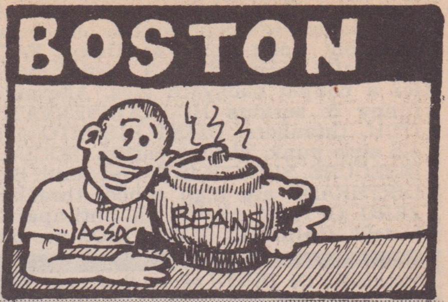
GENERIC ERROR has been around since last year but doesn't play out much. Last gig was the Mass Thrash on the quad with about 10 bands. We're looking forward to seeing them more soon... NOTE, female singer!... DEAD RELATIVES, What's the deal?...RANDOM-NOIZE opened for Capital Punishment with their own brand of music. Fun old covers along with some interesting originals...BUCKETHEAD is about the funniest to date locally. But you have to know what's been going on here to get the lyrics. Three pieces of good clean fun....BRAINLESS has yet to play out but I've only heard good things about these talented people...CRIES AND WHISPERS last played with Die Kreuzen, what a combination!...CLUB CRACK played with Big Black and a couple other bands last month to a more than double capacity crowd. They play semi-industrial dance with with some unbelievable percussion.

That's about it for the local bands. If I forgot anyone, I'm sorry.

Other news... Due to curfew we now have to either kick all the underage people out at 11 pm or end the shows. Thanks officer! Alternative Youth Action Committee is still alive although small in numbers. They have been planning a benefit for a divestment group and hope to do more local and area band shows to perhaps raise money to put out a local comp tape. The club idea still exists and we are still looking at locations but please give us time. If we do it, we want to do it right--so don't write us off yet.

If you are in the area and want to play, give us a call. Best days to play are Weds, Thurs, and Sunday. Call Josh at (217) 367-7005, or Jenni at (217) 344-8011.

Last but not least I'd like to thank Josh for putting up with all of my shit. I don't make it very easy sometimes!
Sheila Reed/ P.O. box 312/ Champaign, IL 61820.



Sheesh, it's only November and we're sitting under quite a bit of snow (OK, I'm sure the person who does the Minneapolis scene report will chuckle). Sorry to start off with very sad news. Paul O'Halloran, bassist for The DOGMATICS, was killed in a motorcycle accident, recently. He was 26 years old. The band has decided not to continue. Also, the gutarist for VOLTRON, who was being groomed as the recently departed Steve Martin's (now in AGNOSTIC FRONT) replacement in STRAW DOGS, was also recently killed in an auto accident. It hasn't been a great year for the Dogs who, you may remember, lost their drummer Bones in a car crash in May. Their new album, We Are Not Amused, is due out on Restless Records in early December.

PAUL O' HALLORAN / DOGMATICS
1960 - 1986 photo: Rocco

The club situation may be a-changin'. The Rat in Boston may have to cease doing all-ages matinees because of complaints from their neighborhood's business association. Most of the shows will likely be taking place at TT the Bear's, over the river, in Cambridge. TT's is a cool club, but they're under assault from the Cambridge liscensing commission and the club's future is uncertain. Hope they manage to stick it out because there's quite a healthy bill of gigs planned there in the next few months.

I haven't mentioned fanzines for a while and some people are publishing decent reading matter. Citizen Arrest just came out with their first issue in almost a year. Write to Andy Steele/ 11 Fairview/ Southboro, MA 01772. Jim Hildreth, who was largely responsible for the growth of New Hampshire's hardcore scene, has moved to Boston and has a new issue of Trendy Rag out. (75¢ ppd to 33 Litchfield, #3/ Brighton, MA 02135). Jim's also fronting a new band, INSANICIDE, described as Sonic Youth meets John Coltrane. Bang, ($1.50 ppd to 77 Newbern Ave./ Medford, MA 02155) and XXX ($2 ppd to 11 Sheldon Rd./ Marblehead, MA 01945) both have bran' spankin' new

issues out. Dead Clown is a zine I saw for the first time recently (123 Brock St./ Brookline, MA 02146). For the more literary-minded, Dean Tetreault has been publishing booklets of his prose and poetry and plans to combine them all into one volume. His writing has a caustic edge and comes across as a less pretentious, more humorous Henry Rollins. His latest booklet is called Hate. Write to: Dean Tetreault/ 7-1/2 West St./ Middleboro, MA 02346.

The FREEZE have reverted to the lineup that's featured on their current album, Rabid Reaction. Also, a new band featuring Richie Parsons (ex-UNNATURAL AXE, BAND-19) and Andy Strachan (ex-DYS) called THE BIG HUGE may be worth watching out for.

The vinyl outpouring continues. Homestead Records have issued releases by locals SORRY, PROLETARIAT and VOLCANO SUNS in the past few months and will release an EP by BIG DIPPER (ex-Volcano Suns members). SORRY, by the way, have reformed. Original Boston punk band NERVOUS EATERS, who wimped out on their 1980 Elektra Records album and disbanded, are back together and have a new LP, Hot Steel And Acid, on Ace of Hearts. EXPANDO BRAIN's posthumous LP is out and well-worth hearing (Vacant Lot Records/ Box 2187/ Empire State Plaza Station/ Albany, NY 12220). Ac/xtion Records have issued the Welcome to Ac/xtion Island 7" with locals SCAM, PSYCHO, CANCEROUS GROWTH and PTL KLUB, along with The Stupids and Spastic Rats. (P.O. Box 623/ Kendall St./ Cambridge, MA 02142) Expect new vinyl from LAST STAND, PTL KLUB, PSYCHO, and a compilation from Bang fanzine. Almost forgot; Homestead reissued THE PROLETARIAT's Soma Holiday and POST MORTEM's LP has just been released.

Good news - the mandatory seatbelt law is history, although a state rep. is filing legislation that would make it mandatory for all those under 25 to buckle up. It'd be a primary offense, too, so police would be able to stop and check at their whim. Just what's needed - more police intervention.

Suburban Voice #21 should be out by now ($1.50 ppd). Write to me, dammit! Al Quint/ 76 Park St. #2/ Lynn, MA 01905/ (617) 596-1570.

Yeah, the Sox blew it - go Patriots!!

Time for another descent into the murky depths of the ever-changing DC scene. At the close of my last report I was on my way to Positive Force's animal rights benefit at the Chevy Chase Community Center. The gig was apparently very successful, with a large crowd on hand to learn more about the animal 'research' industry, and hear outstanding performances from BEEFEATER (regrettably, their last), ONE LAST WISH, who were particularly fired-up, and noise makers NEW CAROLLTON, who set up their unusual array of ethnic percussion instruments in the yard of the Center. The latter group played a disorienting set of what I can only describe as industrial-spiritual music. Tomas from the supposedly eclectic BEEFEATER became highly agitated during their impromptu set; a little less intolerance, Mr. Squip! Despite Tomas' apparent dislike for industrial-type music, he and his fellow bandmates threw up an impressive array of mind-twisting sounds. Their extended jam on 'Aparteid' totally blew me and a friend of mine away! They are already missed.

BEEFEATER photo: Murray Bowles

The place to be on Halloween turned out to be East Side, a club not favored (due, I suspect, from its unsavory past as a gay leather club), but which is exhibiting a greater adventurousness in booking. Billed as 'A Walk on the Dark Side', the bill fetured the aforementioned NEW CAROLLTON and, as headliner, the long-dormant DEATH CAMP 2000, last heard from as the 'mystery track' on Fountain of Youth's "Bouncing Baby" compilation. The fog machine cranked and the club regulars were completely befuddled. Some of you may remember DEATH CAMP as the noiser alter-ego of long-time DC psychedelic rockers VELVET MONKEYS, who recently got off the road with the incomperable 1/2 JAPANESE. 1/2 JAPANESE and industrial comedy band (no shit!) RICK 'N MIKE 'N BILL take over DC space at the end of November. That should be wild!

Vinyl: Passionate emo-rockers DAIN BRAMAGE should have a self-titled (?) album out soon. Acid-edge satan-heads SYTHIAN have completed an LP (recorded in 16-track Def Jam sensurround sound by PEACH OF IMMORTALITY sound mixer Mark Shellhaas); no label hook-up as yet. And speaking of PEACH, their long-awaited Rem Is Air Supply is at the pressing plant in New York and may be in the stores as this report comes out. DC Space held their 2nd annual "Post-Industrial Music Festival" November first with PEACH headlining for the second year. I first saw them last year at the first fest, and at the time PUSSY GALORE, NEW CAROLLTON and ROCK 'N MIKE 'N BILL were introduced to DC audiences. The fest, co-sponsored by Adult Contemporary Records, featured three more new groups for '86: The opening act was PIG WITH NO FACE, described by emcee Bill Kamens as "perhaps the best satanic jazz band I've ever seen!". They were pretty bizarre, but were heckled by some of the more blockheaded audience members. The next band up was IQNIS INDUSTRAE (pronounced in-dus-TRY) who, despite their vaguely generic name, packed quite a punch, reminding me at times of early Suicide. Very promising. The third new band turned out to be an older group who've opted for a change in direction. INDESTROY, previously knows as FATAL SIN, are out-and-out metalcore with sexually violent lyrical overtones, sort of a Samhain meets Slayer sound. They put on a tremendous show, but were absolutely forgotten in the light of PEACH's insane performance. They were mentioned in my last scene report so I won't go on too long, but suffice it to say that if you can imagine the sound in the middle of a tornado, through a big PA system, that comes pretty close. They're redefining 'industrial' music; make sure you see them on their upcoming tour!

Other new bands: Kenny Dread, the very cool stalk-topped rasta punk whose go-go/metal group OUTRAGE made it to the pages of the trendy but influental UK fashion mag The Face last year, has been very busy in 1986, not only with guitar and production duties on H.R.'s outstanding Just Out Of Reach 12" on Olive Tree, but with the formation of two new bands and the booking of a new venue, the Cast Theatre. The first of the bands is REVELATION, who also count SCREAM bassist Skeeter as a member. REV are a socially-conscious metal-dub combo, and their demo is tremendous. The other group, a sort of supergroup of the below-underground, are psychedelic roots rockers INICU, who feature Matt from SYTHIAN, Mark from PEACH (playing drums as he did in the best ever BEEFEATER line-up), and the too fresh Brenda! As you might expect, with a name like INICU, they don't follow a rasta hardline, but they definetely know how to dub it up. At their last show Tomas guested for a cool bit of DJ talkover, and Lowell Ginsberg, the psychotic PEACH bassist, performed an ILL HUMOR song, "Mind" as an encore. ILL HUMOR is another band with whom Dread associaites; their debut LP should emerge during the spring on Adult Contemporary. At the show where INI last played the headliner was the recently reformed PRESS MOB. This band is my favorite of the post-Dischord hardcore era; a band that recalls Metallica at their absolute heaviest with an amazingly intense (and amazingly sexy!) vocalist named Spike. This woman sheds a new light on the role of women in music--she really has to be seen to believed! Expect vinyl soon on Olive Tree. To bring this back around, local metal-emo favorites KINGFACE, as well as PRESS MOB, REVELATION, INICU and PSYCHONAUTS, a new, On-U dub style combo, spread positive vibes at the Castle Theatre on November 12. This should be one helluva good show! Dread has so much enthusiasm--if only others felt so strongly!

Two other new groups worth mentioning: LAW OF FIVES are causing quite a comootion in some circles, and are growing more popular weekly. Led by the ever-present Mitch Parker and former GRAND MAL vocalist, Joe Aronstamm, they recall both Das Damen and Blue Cheer and rock like a beast! THE SHARDS have played D.C. Space a number of times lately and are gathering lots of new fans. They resemble the "Pornography"--era Cure both visually and lyrically, but musically favor the bleak textures of the Velvet Underground. If gloom is your tomb, you'll be sure to dig 'em.

Contacts: Castle Theatre--call Kenny at (202) 232-9093; East Side--call Mike at (202) 488-1206.

Ryan Keefe/ 100 Old Creek Ct./ Rockville, MD 20850

THAT WAS THEN..."Welcome to the 24th hour of the Tipper Gore Hate-a-thon!", said Art Reco.

September - In a fit of solidarity, Motown muzak makers rocked against censorship, raising funds for the N.M.C.D.F. Performing bands and personalities included S. THOMPSON, OWEN DAVIS (subterranean folk), THE

ISSUE (coverland), DISTRACTED (teen thrash), HIP 4 ANYTHING (lounge leopard tequila type stuff), VELEZ MANIFESTO (incurable dance), TH'INBRED (classical jazz death?) and last of all those weirdos, DYSLEXIC ARTSEHCRO (orchestra spelled backwards).

DYSLEXIC ARTSEHCRO

Some very fine not-from-here bands have also made appearances at the all-ages Dry House including Die Kreuzen, Germany's No Allegiance, Unseen Force (someone said they looked like the "band from hell"), False Prophets (Stef was everywhere), and a post-Halloween crossover show with A.O.D. and Pitt's Doomwatch (on Scott's Facemelt label). Some other small-time shows have been G.I., MDC, and the Jerks.

DISTRACTED

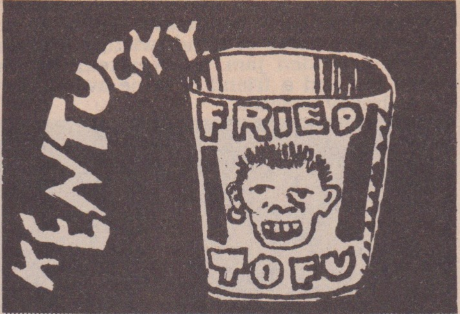
THIS IS NOW...DISTRACTED have recorded a demo to be pressed ? whenever. New band ILL have debuted. In a town 1-1/2 hours from Motown by the name of Kaiser, some underground shit is going on. PURPLE PLUSH is the name of a band there. More details later.

OWEN DAVIS

Publications: Fine graphic art & essays available in Popular Anarchy #1 by Art Reco ($1 & 2 stamps to: 123 Pleasant St./ Morgantown, WV 26505). From Dunbar, the "locally & independently owned" Fugazine features creative writing; it's $2 from Hilary/ 1411 Grosscup Ave/ Dunbar, WV 25064. Aside from that, Dog Barker, who got castrated in Atlanta, will be coming out with some mad rag soon.

Blast censorship & smash battleships!

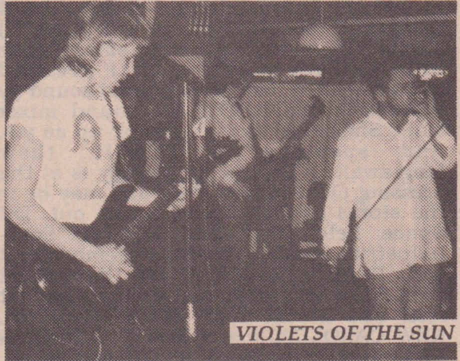
Love, Rome



Hello from Louisville! Plenty of action here, as usual. We've had lots of shows with touring bands, and local bands have been busy too. Louisville's ultra thrashing speed metal heroes, The UNINVITED, did a short tour. Their debut LP should be in stores nationwide and in Canada by the end of December.

Brent of BRAIN DEAD has put together a tape called the Kentucky Kaos Kompilation (KKK) with 19 Kentucky bands (past and present) and 31 songs. It features MALIGANANT GROWTH, FADIN' OUT, DROOLING IDIOTS, LYSERGIC

DROOLING IDIOTS



VIOLETS OF THE SUN

BRIAN DEAD

SOUND DADDIES, The UNINVITED, and FEELING THE CEILING, among others. The tape comes with a booklet of lyrics, photos, and band information and sells for $4.00 ppd. from Brent at the BRAIN DEAD address.

VIOLENTS OF THE SUN, a local band, have a unique sound, blending the best aspects of metal and '77 punk. They are in the studio recording what will hopefully be their first album, and they say it's coming out great.

SOLUTION UNKNOWN have gotten back the test pressing on their EP, but there's not set release date on that yet. Soon. They've been playing around town a lot lately. WHITE RASTA have also done a few shows. This reggae punk band consists of members of The UNINVITED, BRAIN DEAD and PEACE MONGER, along with other musicans and a couple of member's girlfriends on backing vocals.

New bands on the Louisville scene are PEACEMONGER, ANTI-YOUTH, SPOT and CRISIS. SPOT show a lot of potential and these guys do a fun fanzine called Yum! Yum! that's worth checking out too.

THE UNINVITED

Another cool thing to read is Foreign Correspondent, put together by folks in the CORE OF RESISTANCE contingent. COR is another local band with original alternative music, though not in the punk/hardcore vein. This 'zine' has lots of Louisville show reviews and witty sarcasm. Best of all, it's free!

Louisville's best local dive, Tewligan's, has been closed for a few weeks, but will reopen December first under new and better management. For now, band can continue to contact Brent Starkey and Ramona Essex at the BRAIN DEAD address, and we'll see what we can do about setting up a show for you.

Write BRAIN DEAD at 1806 Frankfort Ave/ Louisville, KY 40206 or call (502) 893-3999. BRAIN DEAD's 19-song lp. ($6.75 ppd.) and Wolfgang's Children fanzine available from this address too.

The UNINVITED have a new address at P.O. Box 4035/Louisville, KY 40204. Write for stickers, t-shirts, information.

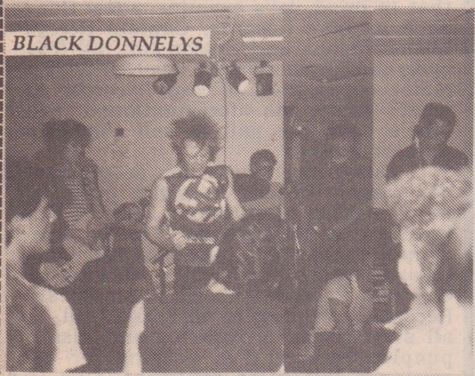
Write to SPOT and send for Yum! Yum! fanzine at 7409 Beechdale Rd./ Crestwood, KY 40014. 50 cents for fanzine.

Send stamps to Foreign Correspondent/ P.O. Box 4880/ Louisville, KY 40204, for some groovy reading.

London, Ontario- This letter and its contents are additional materials to use in the scene report for London which I had sent previously. Although I couldn't get photo's from all of the bands I would have liked to, I figure there are enough for the report. In addition to these objects I have some more info/updates regarding local and area action.

OCTOBER CRISIS has left its dealings with Psyche Ind. of Montreal to deal with

LEGEND KILLERS


BLACK DONNELYS

FIST FIGHT

CONDO CHRIST

SUFFER MACHINE

Fringe Records of Toronto. It seems that 'psyche' was not happy that OC's album was so 'polished' so their album is, for the meantime, shelved. Look for it in the fringe catalogue soon.

SUFFER MACHINE have released their debut album featuring those damning hits, deprogram and jazz blood fusion. Play it and buy it. CONDO CHRIST are to appear on an upcoming cassette compilation from Hamilton, Ontario. Tentatively titled Music From The Armpit of Canada. The cassette will also feature PROBLEM CHILDREN, U.X.B., SOCIAL SUICIDE and others. The CONDO's have been doing a number of out-of-town shows, keepin' busy. Dan Husband has left his post as guitarist. Rick Barnes, late of OCTOBER CRISIS, has joined as bassist and Mary Lou has moved to guitar. Rick is also involved with THE LEGEND KILLERS as second guitar, busy guy.

The compliation cassette Things To Do On The Day After, being compiled by Mike and Brian is now in pre-release stage. A few more booklets have to be printed and that's it. The tape will feature 23 bands with 41 songs, and a cover by Dan Rudbal. Speaking of Mr. Rudbal, THE BLACK DONNELLY'S have just completed a string of blistering gigs and are putting together a demo cassette for distribution to radio stations and record labels. Anyone who is anyone which is everyone should wait for this one.

A couple of new bands should be hitting the stage as this hits the press, they are: PUPPET SHOW, assembled by Jamie McNiel and consisting of a number of 'secret, all-star' members. These hanger-ons should be a stimuli to your adrenalin system. CONFLICT OF INTEREST is a phrase most associated with Canadian politics these days. However, knowing Chris and the folks, it might be an understatement, in reference, tommorrow. FIST FIGHT are chaotic, satiric...how do you describe these guys? Brian and Marty and Pat and Dave and Dave. That's the best I can think to describe it as. DEAD KENNEDY's, better watch out for 'em!

Two bands that I mentioned in brief last letter: DYOXYEN in which Mike Saunders does the leads to melt your brain, Dereks daring double drum beats will rest your bones from their rigor mortized state and Steve's banging bass will move you around the floorboards...even if you don't want to move. The metal barrage band that makes and I.R.A. nail bomber look sissy. In S.F.H., Bob and the boys will crush your head, you'll wake up tomorrow and find that you're dead. "Buxbam" is only a sample of the killer songs these 'fucking hainers' play. And 'Sam', they'll mold their metal anyway they fucking want to. "Samfuckinhain say; move!"

Well, since I've now made it fairly impossible for you people to do this 'whole' city entertainment review in one issue, I should say so long.

DKR/206 Clarence St., Upper Apt./ London, Ont, Canada/ N6B 2J7

OK, the Peruvian scene is not at all like you think. It began about 1980, and prior to that there were just a few people who were interested in collecting punk records. At that time, the most important band around was LEUZEMIA, who played in a '77 style and were the only band that released an LP.

By the year 1984, NARCOSIS came out, and after them appeared the first hardcore band, AUTOPSIA. These 2 bands both released indie tapes that had good success in our country.

DESCONTROL

DESCONTROL

Gig at Magia club

From this era, the only surviving bands are SCUELA CRRADA and GUERRILLA URBANA (who have a cut on an international comp EP Tour de Farce out of Germany, and have now changed their name to ATAQUE FRONTAL). ATAQUE FRONTAL have good material, but their live performances weren't so great. They have now changed the vocalist and bassist and their future looks good.

1985 was a satisfactory year, with bands like PANICO, FLEMA and EXCOMULGADOS appearing. PANICO was a good band with good recordings, but disappeared. EXCOMULGADOS is a band with very political lyrics, giving more importance to lyrics than music.

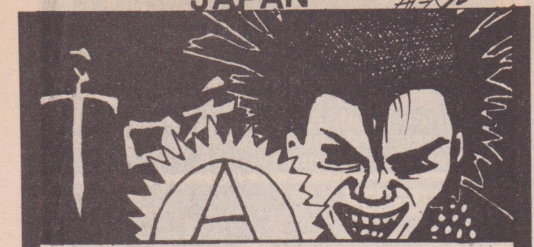
In 1986, with a total of 35 bands such as DESCONTROL, G-3, FUEDALES, ATAQUE FRONTAL, KAOS, ERUCTO MALDONADO, JUVENTUD LA KAIGUA, etc., there have been many gigs and plenty of future recordings. We feel we are doing good music here.

As to ways of thinking and activities, there are many differences. But whereas once we had grave problems over ideology, etc., things have cooled off a lot. People are being more conscientious now.

Hope you liked this info. Bye...

Alfonso Regalado Z/ Av Javier Prado 2268/ San Borja, Lima/ Peru.

JAPAN



I've been growing more and more disillusioned with the tattered remnants of what was once a great scene here. Those of you who remember the MRR #41 Japan report might understand a little of what I'm talking about, if not, then please refer back to that issue, since this is, for the most part, a continuation of that report. But before I begin, I'll try and trace the history of Japanese punk. For some odd reason, the initial part of this history lesson closely parallels (eventwise) the histories of other countries except for the Uk and US.

"Tokyo's Burning!"-- the band ANARCHY from their debut LP singing a song made famous by The Clash.

The whole of it all seems to have gotten started when news of The Sex Pistols, Damned, Stranglers, etc hit the country. Soon, a small following of young bands emerged mimicing their newly found heroes and the major labels soon jumped on the bandwagon to sign up one or more of these new young talents. Mainstream audiences were soon accosted by The PLASTICS, SHEENA AND THE ROCKETS, LIZARD, YMO and other such bands. But as far as punk was concerned, the most significant, and by far the worst band was one called ANARCHY. True punk to the spirit of '77, and ripping off The Clash every step of the way. While the other bands either moved on, died or just faded away, ANARCHY continued to stay punk, despite the fact that they really did (and still do) suck. Even by the time that the corporations decided that punk was dead, ANARCHY was still hanging in there with sizable live audiences and record sales. But all that was before the advent of hardcore.

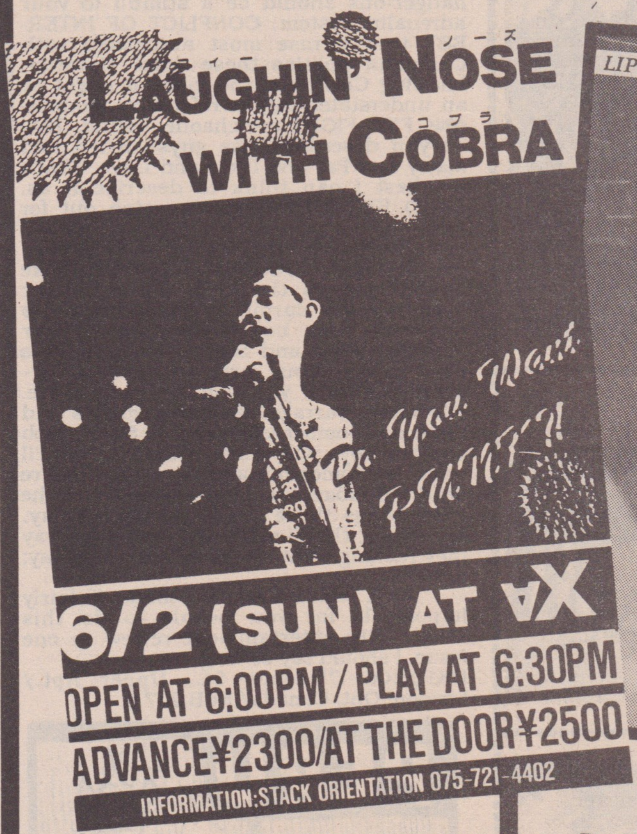
GISM, LAUGHIN' NOSE, The COMES, GAUZE, THE EXECUTE, The CLAY and G-ZET were among the first of really hardcore groups to emerge in the early 80's. Like the first of Japanese punk bands, these new ones were also UK inspired both in fashion and music. But while the early groups looked to The Clash and Damned for inspiration, the first generation hardcore bands looked toward Discharge, GBH and Disorder for influences. These new groups were loud, fast and very hardcore, quite unlike the early bands. And also, quite unlike the early punk groups, the new hardcore really cooperated and strived for independence from the control and influence of the major labels that the earlier groups thrived upon. Tam of G-ZET set up ADK Records, and the band LAUGHIN' NOSE set up AA Records. In addition, Doll magazine kept close tabs on on what was going on in the new underground scene, and even set up City Rocker Records to helps things along. All of these independent institutions mentioned so far were highly respected and esteemed among the underground punk population.

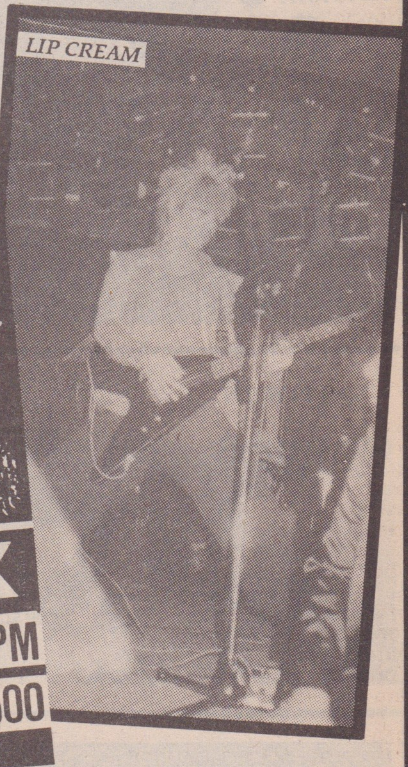
(Allow me to digress for a moment and observe that while Doll from the outset has kept close tabs on the punk scene in Japan, others such as Fool's Mate and Takarajima have only recently taken any interest at all in Japnese punk and hardcore. Seeing that this is so, why do bands like GAUZE, The EXECUTE and LIP CREAM seem so hell bent on attacking and insulting Doll?)

At the start of the 80's, when hardcore hit the country, only a real small number of fans emerged or crawled from out of the closet. But in almost no time at all, the entire scene grew out of proportion, still not big enough to intice the majors, but with the advent of indies labels, major promotion and production was simply unneeded. Hence, the scene grew and inspired the second generation of Japanese punk and hardcore. They were inspired to, quite simply, do it themselves.

ZOUO, DEAD COPS, PCG, GASTUNK, KIKIEJI, MASTURBATION, ROUTE 66 and SODOM were among the numerous and nameless groups to evolve out of this period. They all played every genre of punk, and all depended on each other for survival. I would go to gigs then and see Oi bands jamming alongside post-punk groups and hardcore. The '77 sound was (and still is) around, but the most significant part of this era was that all bands were truly independent and cooperative, wtih some help of the near megabig first generation bands. Gigs of 3 years ago were truly fun, self-produced and promoted. Indies labels sprang up by hundreds and died faster then the next ones could get going. ADK, AA and City Rocker were still about setting an example for all. Fanzines flourished, from Me Her to Shura (still going) to 2nd Face to countless others, mostly local. A true feeling of unity was about in the air. All was well. But not forever.

"We must return (to) the underground!...Indies festival??? What? It's not indipent (sic) fuck off!..." ROSE ROSE from a recent gig flyer.





The only band with whom I still have a standing quarrel with about going major is LAUGHIN' NOSE. Since hardcore's inception in Japan, said band has stated publicly that they support the indies scene. The independent scene. Other bands such as The WILLARD and STAR CLUB have records out on major labels. But these bands have never made any allusion whatsoever about supporting the indies market (even though they started out on indies productions) so no argument from me. Just a bit of resentment at their apparent lack of idealism. But then again, we can't all be idealist I suppose...however, let me clue you in on what Edison Ltd. is doing.

The word "independence" is defined (according to Webster) as "the state or quality of being independent: freedom from the influence, control or determination of another or others." Apply this word to a record label and it means (basically) "free from corporate influence, control or determination" (according to me). And that, dear readers, is the bottom line. Any and all corporate entities publicly billing themselves as "indy" are insulting to those of us truly involved in independent production and promotion. Bearing that in mind, let's examine a few things, such as Love Records, Captain Records, Music Visions and Edison ltd., all financially and promotionally involved with the major corporation of Vap Records. And what's more, the aforementioned record labels have the gall to call themselves independent.

This truly insults me, seeing that I am (among others) involved with truly independent production. Hey, I don't fucking care if they want to make records or not. That's their business! But calling themselves independent? No fucking way! Captain Records, Music Visions, Love Records, and most of all Edison Ltd. You all suck my juicy testicles and kiss my pimpled rectum! I've nothing for your existence but utter contempt. Can you understand why?

Despite all this and that, there is still an underground tightly knit, but it's all segregated and in small pockets. Selfish Music form probably the biggest pocket, with Neo Family Records and those involved with City Rocker trying close for second. Not to forget Jim's Inn and S.E.X. in addition to Dead End. Oh, by the way, speaking of Dead End, it's a clothes shop and they are interested in getting more skate-oriented gear in the shop there, so write to them if you do t-shirts and the like. I'll explain more about the "skate"

aspect later... meanwhile...Dead End/ 4-29-8 2F/ Jingumae Shibuya-ku/ Tokyo 150 Japan.

Now about that "skate" stuff, well, let's back up a bit to the debut gig of C.O.P. Hey, I was there, waiting up by the stage for the gig to start. The usual crowd showed up with the usual gear, leathers, boots, half-hour hairdos and all, spike city! But then a few others crawled in with the rest of the lot. Image-wise, they looked clearly out of place with the rest of the crowd. They lacked all that leather wear and spikes. They wore plain t-shirts with no wristbands! They had on plain jeans, and sneakers! They had skateboards and slammed the hardest when the full force of the music peaked. Generally, they shocked the shockers since they weren't into shocking at all. Too often I run into people who seem to have this preformed idea of what punk is supposed to look and act like, and this new group of slammers simply didn't fit into that picture.

Since then, skaters have started to flourish. Both bands and fans alike are slowly changing the accepted ideas of what punk is all about. Bands such as LIP CREAM, SYSTEMATIC DEATH, and The EXECUTE have taken to skating like it was the greatest thing since, well, since punk! The same goes for punk that is non-UK in orientation. US bands are gaining more popularity here than ever before, with non-UK European bands gaining a close second. So therefore, I proclaim this new trend to be the third generation hardcore movement of Japan! Laugh all you want, but it makes perfect sense to me, and last week's gig at Chuo College brought it all home to me.

Last week, (as I write this) on November 2nd, I hauled my butt (and board) out to Chuo College to see (among others) LIP CREAM, GAUZE, SYSTEMATIC DEATH, LAST BOMB, AKA, The BAD LOTS, GLYCERIN, SVS, and The EXECUTE. While all the bands I saw were all great, highlights being LIP CREAM, SVS, SYSTEMATIC DEATH, and The BAD LOTS, it was outside the hall where the most interesting activity was a-happening! Skate city! No shit! What fun it was, really! Long time since I've been to a gig and had so much fun. Between skating and slamming, I'm generally aching all over right now, but so what? It was great!

Other news: STAR CLUB tried to tour in Australia, but had problems with musician's union it seems. They'll be back in February hopefully.

Kevin Crow and I have started a new band called SIC with Tachihara on bass and Satoshi on guitar. So write us if you do a 'zine, tape label, record label, or just want to write for whatever reason. May we ask that if you see anything about SIC in 'zines (aside from this one), that you send us a copy for our own personal files. Thanx!

Jungle Hop International are having problems getting enough Japanese hard core bands for their upcoming all-Japan hardcore compilation to be made there in France. Perhaps it will turn out as a split Jap-? type thing. Not sure right now, but it is certain that DEADLESS MUSS, DETROIT and SO WHAT will be on it.

SYSTEMATIC DEATH are planning a US tour in summer '87, and are currently saving money for it. Hope all goes well for this very fine and hard thrashing band. It also seems that they'll have a record out made in the USA. Good. Helps keep the cost of it cheap, pressing overseas.

SVS lost their drummer to Masami's new band The BAD LOTS. so until a replacement can be found, SVS will be out of commission.

Ex-CHRIST ON PARADE's Barrie Evans is a-heading to Japan, hopefully for a while so we can jam, rave, or whatever. Do hope he finds a slot in a band here. Someone else from the States said he was coming last September, but never called me. Shame too, had some band auditions all lined up for the dude. Last but bv far not the least, by the time you read this, the almighty Pushead will have gotten his butt to Japan and back to SF. Any other visiting VIP's? Not that I can think of offhand...

So now, to end it all, sum up or whatever, let me clue you in on my own activities outside of SIC. Most of you know I run a so called "company" called Straight Time Productions. So far, it has produced a comp tape, video and now a gig. Putting on the gig might be of interest to some, so I'll rant on about it a bit.

First off, I had to find a place to hold the gig, and after hunting about a bit, checking prices and all, I decided on the Playhouse in Machida, just outside of Tokyo, and within fair traveling distance of Yokohama, Hachioji and Fujisawa. For the night, they wanted ¥44000, which includes amp rental fee. I bring my own drums. So far so good. I figure at ¥1000 a ticket, we could keep the price down and still come out of it with a bit in our pockets. Provided of course that enough people showed up. Gig is still in the future as I write this. Next, after establishing the date and time of the gig, November 26th, 6:00 start, I contacted all the bands, as it turns out, we have lined up ROSE ROSE, DETROIT and of course SIC with a young unknown, DEA, slipping in at the last minute. Next after that came a decision concerning the "noruma" system widely used here.

You see, quite a large number of promoters use this fucking "noruma" system to help cover their asses when the draw of the audience is weak. It means this: band must sell "x" number of tickets or pay for the unsold portion. Get the idea? It's a suck ass system for the bands, but a great system for the promoters, and since I hate the system so much, I chose not to inflict it on any of the bands. I did however ask them to sell tickets, but made it most clear that no penalty would be imposed apon them if tickets went unsold.

Next step seems obvious, making and distributing gig flyers. I have since made up about a thousand or so, giving them to shops, to the punx themselves and to just about anybody who seemed to want one. I even tried the direct mailing route to any address I could find in the Tokyo-Yokohama area. Hope it all works out, more about all that in the future...

Last bit, I'm working on a new compilation tape and like the first, Consumer Blackmail, my deal is the same. Any and all bands on the tape will get a good chrome copy to dub and sell in their own country. Beyond that, please limit the band's music to under five minutes. Please make sure the recording quality is good, live recordings are fine if it's clear. Cassette tapes only! No reel to reel. No graphics are needed, just the band's address. Deadline is March 31st '87. OK? Hope to hear from you all. Must go for now, bye!

Roger Armstrong/ 1416 Midorigaoka, Zama-shi/ Kanagawa-ken, 228 Japan.

P.S. Edison Ltd. lowered the prices at the shop for imported discs it seems, or so I'm told. Also, I now have only two debts to pay off, one to BCT and one to Goran of Sweden's S.O.D. so write if you claim I've forgotten you, I probably did. Thanx much for the patience and understanding!

OUTO

CLAY

G-ZET photo: Hannah Reimann

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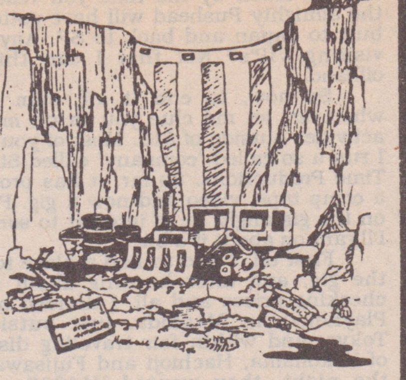

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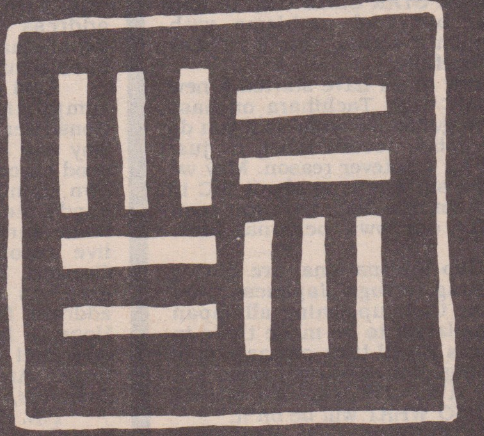

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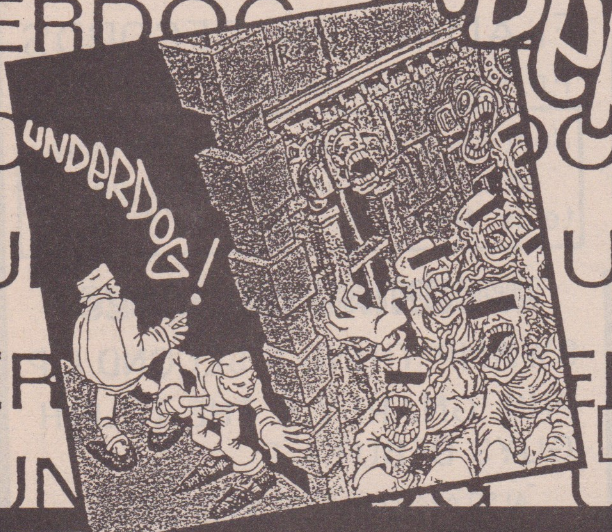

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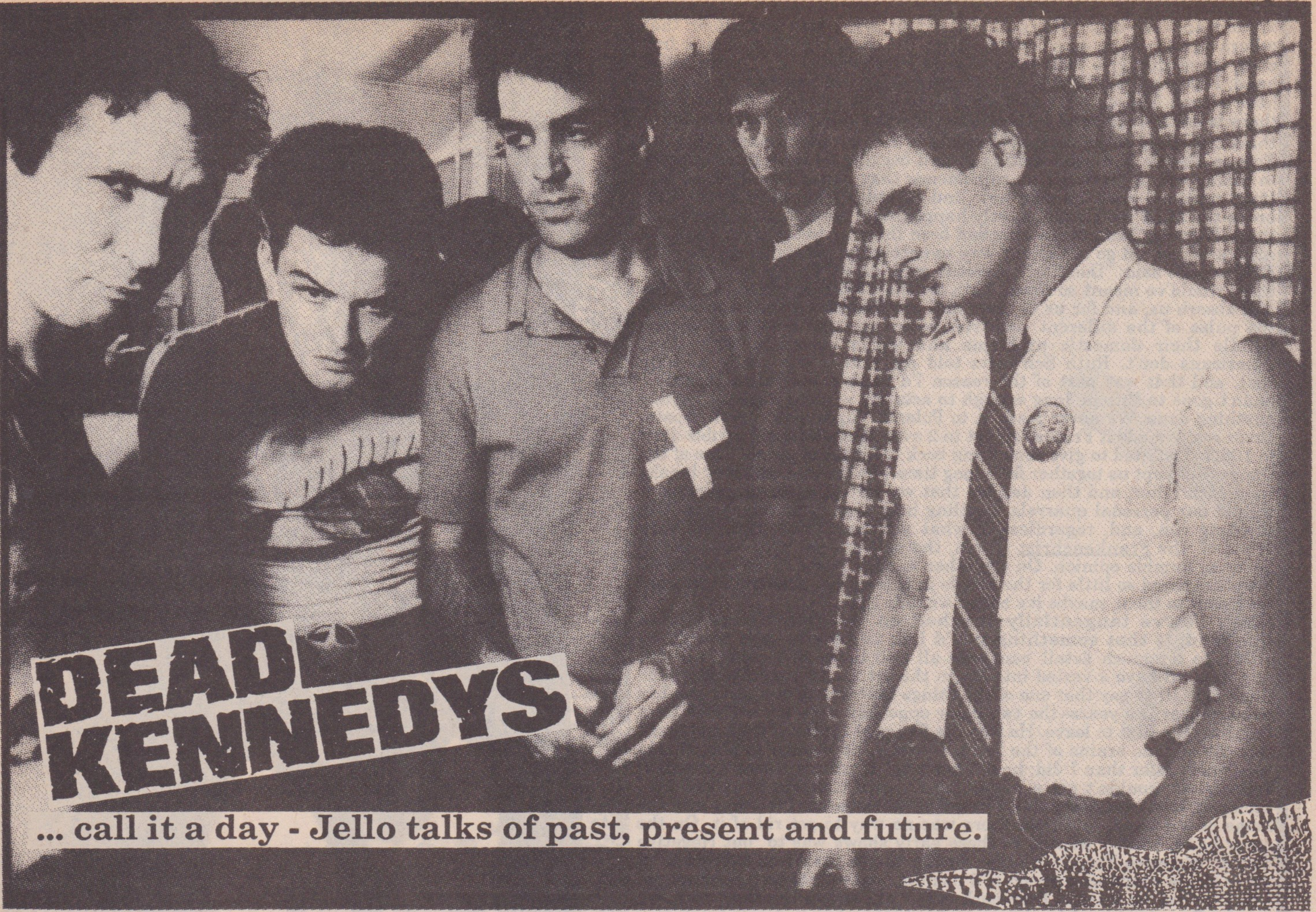


DEAD KENNEDYS

... call it a day - Jello talks of past, present and future.

Interview by Tim

MRR: What did the band mean to you?
J: In a word, life. At the time that punk first hit me, I was very, very bent on killing myself and hating my own guts all the more because I didn't have the courage to do it. No amount of psychiatric care could have done for me what seeing the Ramones in a horrible country rock bar in Denver did. One power chord on Johnnie's guitar and I knew the audience was in for the torture of their lives. I loved every minute of it, it rocked, it was exciting, and most importantly, I looked at it and said "Wait a minute, I can do that too." So Walter Mitty was brought back to life, if you will. That was the initial motivation. Only later in San Francisco an example was set by people like Negative Trend (and to a lesser degree the Avengers and the Dils) where the emphasis was on not just quality lyrics and volatile lyrics, but on lyrics that were kind of educational and made a point. I realized there was a way to grow in that direction that the NY, LA and some British bands had not yet considered. And that was when the hard work began.

MRR: In what year did the DK's actually occur?
J: We made our debut on July 19, 1978, at the Mab, after being together one week. We had a 25 minute set and were so nervous we played it in 10 minutes. The name alone brought out many warped people who realized that we were supplying something missing in their life, namely danger. Let's get to this point, which is something lost on 99% of the people who form bands these days: I, for one, did not go into the band with the idea of wanting to please, get popular, get liked, become a rock star, whatever! I went into it with high goals for the music, 'cause I loved some really volatile bands like the Stooges, Screamers, and again Negative Trend, and wanted feel what it would be like to actually participate in something like that. But the underlying motive for me was to use the band as a prank. It was easier to do that in earlier days because we were the two-bit opening band designed to supply background music until the headliner came on, whose music and approach was often much tamer than our own. People would get up to dance a little bit or pogo, but there would be plenty of room to run through the crowd and visit the people in the back who'd come for a nice evening of drinks and fondling--and knock over their tables, splatter their beer, shampoo them with the contents of ashtrays or popcorn. It was a way of going one-on-one with people in an effort to wake them up with the value of shock value. One guy in Berkeley, your stereotypical, sedate ex-hippie mellodrone, was sitting in the back of a show at Aitos, and I walked across a long table to him, just looked at him while the band was playing, picked up his pitcher of beer, and slowly poured it all over his body. Two weeks later he came up and thanked me, saying it was an experience he was dreading as it was unfolding, but later realized it was very therapeutic.

MRR: Initially, those possibilities existed, but then as the band became well known, did it become harder to have that outlet?
J: Of course it did because there were more and more people at the shows who had come to see us and expected us to behave in a certain way, so the element of surprise was lost. Serendipity is a very precious thing. Also, because of the nature of our lyrics, we found ourselves pinned in a little by people who'd say "I agree with you on this, therefore you have to agree with me on that." There was a lot of attempted horse trading, especially when I was running for mayor, by various dogmatic political groups who'd be far more effective if they learned to cooperate with other groups instead of trying to push their ideology on the masses in a way far more grim than any church or Reagan Justice Dept appointee could imagine. And we also found that after touring the East Coast as a known band, and going to England and Europe, that our warped sense of humor was lost on many people, especially those who didn't read the words. In Germany, since there had been no lyric sheet with Fresh Fruit For Rotting Vegetables, we got large numbers of wealthy kids who had bought punk gear the day before coming to the shows yelling "Ya! Ya Kill the poor! Let's kill Turkish people!" I'm going "Holy shit, we've got work to do." That happened a lot with New Jersey and New York audiences when we hit there for the first time--they expected us to be the heir apparents to the Plasmatics, Dictators and Dead Boys. The early DC scene was a real breath of fresh air on that tour.

MRR: So the spontaneity became a more rare occurance...
J: We were playing more often too, so it wasn't as likely to happen at every gig as it did early on. Vale from Search & Destroy said he thought most of the bands he'd seen there were always at their most interesting in their first 3 shows and got dull after that. But that's also a way for people who've been in it from the very beginning to act spoiled. One thing I'm proud of is that in spite of all the inner tension and pull to the other side, we lost very little of our edge and power over the years--live, lyrically or on record. We did not go heavy metal, we did not wimp out and polish up our material in order to please college radio promotion organizations, we did not run out of ideas and go crawling back to the 1970's.

MRR: What in fact we're doing here is acknowledging a reality that has existed here for a while, that the DK's as a band are history. Is there a single emotion that you can put your finger on that sums up your feelings?
J: It's made me even moodier than usual, partly because of all the other things that are coming down at the same time. In one sense, I look

around and see other things I wanted to bring into the music that others in the band didn't want to let in....figuring "Aha, I'm a free man, we might get a little more bizarre from here on in." On the other hand, I have no idea if this will wind up being the best vehicle I'll ever have or not. There's obviously some depression involved, and at times there is some anger and bitterness over when and why it happened; I think one of my major disappointments is that we never made it back to Europe. People had been writing in and begging us for 3 fucking years to come back. I think it's no coincidence that places like Finland and Italy exploded with all this new and incredibly abrasive music that broke the mold worldwide, mostly happening 6 months after we played there. No other band of our type had been there up to the time. Same for Australia, we did go out of our way to encourage people to, as the Pink Fairies once said: "Don't talk about it man, do it!" For us to come back there would've meant so much, both for the newer people to finally see and absorb us, and for us to meet and see the other bands and absorb the pulse of the different countries so we can see how other people handle their domestic problems and world issues in ways that Americans don't. Ruth Schwartz told me that I was really missing that, and that was part of the reason I'd become so cynical because I hadn't gone to Europe long enough to actually witness anybody getting anything done. We never made it to Poland, Yugoslavia, Brazil, Spain, never really made it France (except to 2 over-21 shows at a horrible disco in 1980)--I wanted to give something back to all these people. One of the things that kept us together for a long time was that we took long breaks from each other, and then decided that we valued the band more than we did our personal quarrels. Battling back and forth was worth it in the long run, and, regardless of what you may think Tim, I'm very proud of the Frankenchrist album, the best one we ever made in my never so humble opinion. On the other hand, I guess if the other band members cared so little for the people in these other countries and what we meant to them, maybe it's better we didn't go.

MRR: You've tangentially touched on the inner conflicts in the band; is that something you'd like to briefly talk about?

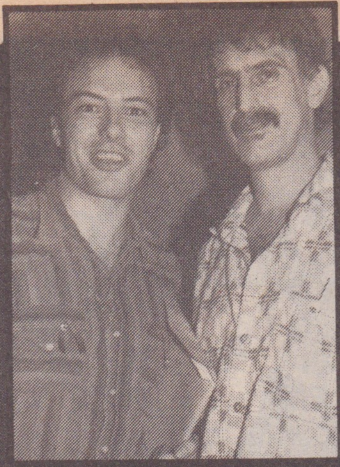
J: Not in too much detail 'cause we all still know each other, all still talk, and all have a vested interest in the art we created together. I do think it's fair to say that one of the things that was both a good and bad balance over the years--the two polar opposites were my self and East Bay Ray, the first to leave. He was the financial brains of the band and I was the artistic brains of the band. Initially, he wanted to play things very much safer than I did; he did not want to call us "Dead Kennedys" because we wouldn't get a major label record contract if we did--so I promptly told everybody else I knew in other bands that that was the name of our band, and then there was no way to get rid of it. On the other hand, what I wanted in those early shows was to "out Negative Trend" Negative Trend, in other words, to get ourselves banned from every single venue in a period of 3 months, make 1 single and break up. I think what we learned from each other, at least in the short run, is I taught Ray the joy of having a real artistic edge and using art as a weapon, and Ray taught me professionalism. The down side of that is that we're both emotional enough people that I often put art above human relations and he puts business above human relations. That's had us at each other's throats at times within the band, and has also had very bad effects on people outside the band. One thing, Ray had said he was going to leave in January, but thankfully stayed on to record Bedtime For Democracy, and in the meantime I thought I'd let it slide and we'd finish the records. But then these other legal problems happened. In the long run, Klaus and Darren drifted away as well. One thing that does really bother me is...that old expression about "If you can't stand the heat, get out of the kitchen." Well, I'm the only band member in the kitchen fighting the charges in L.A.. Granted, I'm the only person charged who's been versed by lawyers on what to say in print so as not to throw the case, and the 3 of us agreed after the charges came down that I was going to be point man. But I felt it was unfair for them to get down on me later for taking so long to get the record done when I was spending almost all day, everyday, doing interviews and talking on the phone talking about both the police harassment and the band.

MRR: Why did you put off announcing this state of affairs?

J: I wanted to hold off letting any kind of Dead Kennedys demise out of the bag partly to not interfere with my finishing the record. I didn't want my privacy to go down the tubes, but the court charges took care of that anyway. Plus, we had been away from each other for long enough periods before that I didn't want to bury everything prematurely. And #3, there was this on again/off again proposal for us to play in Brazil, something unprecedented that I really wanted to do--both because of what we could do and learn, and for what we could do for people down there just by being there. I think I'm a lot more conscious than the others in the band of what we really mean to people like that, and why. I realize we're not as hardline or grassroots as MDC, BGK or Crass, but I think we have had a very positive cultural and even political impact.

MRR: Let me ask you this: at least to my mind, very few bands have gotten as far as the DK's and were able to maintain a high degree of integrity. Do you feel that the Kennedys managed to do that, and if so, at what price?

J: I think we did a better job of it than any other band that's gone as far as we have, but that is not to say we did a perfect job by any means. We can't be everything to everyone, especially if we disagree with them on some critical points. One of the ways we did take chances was to tour and perform live in places we knew nothing about, meaning sometimes we wound up in really bad venues with sleazy money-grubbing promoters who treated the audience like shit. But in the long run, except for the appearances in Paris in 1980, I think the good overrode



the bad. The conflict that lead to within the band is that after corresponding with a lot of people overseas and in different towns in America, trying to learn the ropes in these places, to both find places to play that could accomodate an audience the size of ours without selling out to every local Bill Graham along the way and not knuckling under to them...that was another reason that I wanted to get back to Europe, because I thought we could finally play for real people a little more this time. At least one other person in the band emphatically disagreed with that and wanted showbiz, pure and simple--wanted the bucks, wanted to farm it out to one agent in each country who may or may not give two shits about the music, art or culture. At what price? I've had to walk the finest tightrope of anybody in the band because I have the biggest mouth of the band and am ultimately held accountable for what we do. What I've tried to do is maintain my worth as a thriving gut-level artist and political activist and survive off of that and effect people with my work without being an asshole about it. It hasn't always worked that way. I did slowly have to adjust to the fact that I live in a glass house to a degree because of what we say in our songs. I've sometimes found it hard to maintain my own free spirit and what is true to my heart and soul, in light of what other people feel is politically wrong. In other words, because we're a political band, I get watched like many people watch politicians--they wait to see if he starts scamming, "Let's see if he arrives in a limo", etc. And if none of this happens, "Let's just make up stories and claim it has anyway and see what he does about it."

MRR: What about the "great backlash of '82"?

The "great backlash of '82" was my first encounter with heavy backlash, and in the case of Boston Rock, an outright smear job. I was initially very sensitive and upset by it to the point of feeling betrayed because many of the people slagging me off and even making up lies were people I had gone out of my way to stick my neck out for--even against the wishes of my own band at times. That left a very bitter taste in my mouth and I had to realize "Wait a minute, as this so-called scene gets bigger, it's attracting more and more normaloids and conformist-minded assholes. These are the kind of people I hated like

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MRR: What kind of toll has this taken on you, emotionally or creatively? Now that the Kennedys are officially over, can you look to the future, are you still inspired, do you still want to create...?

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MRR: You've done a few spoken word performances -- is that a vehicle that gives you satisfaction? Or do you want to do another band, is that still a viable way of communicating?

J: The spoken word performances have been a very healthy exercise. Some of the credit there should go to a guy in L.A., Harvey Kubernik who pulled teeth for a year to get me to do one. It's allowed me to expand as a writer in certain ways -- part of what I do in these is to expand versions of the lyrics of some of our songs, like "Stars and Stripes of Corruption" and it is the only theatrical way to perform "Kinky Sex

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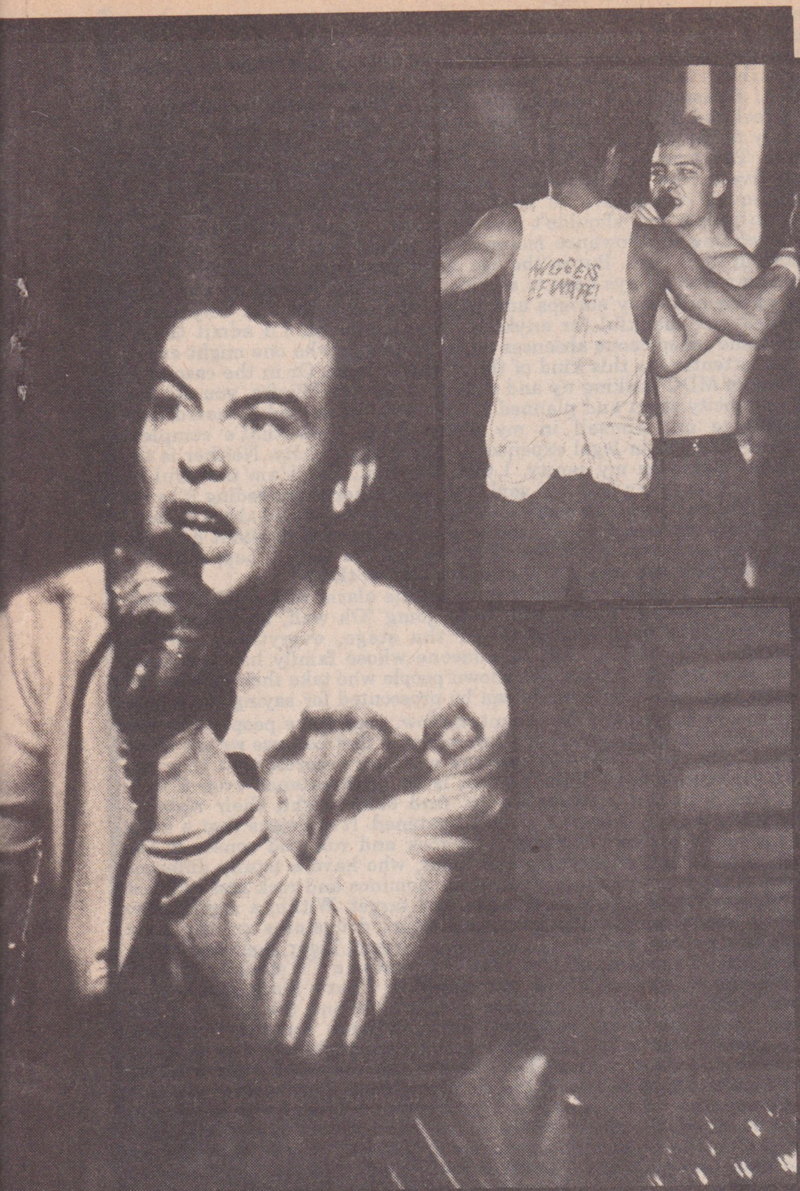

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MRR: What about the stress factor?

J: My nerves are on edge most of the time anyway, but this has made it especially heavy, mainly having to rely on myself for the inner emotional support. It's eaten up a tremendous amount of my time, I've gotten frustrated because I haven't been able to write tunes for over a year -- which is not as easy for me as it is for somebody who knows how to play a guitar and can just keep them bouncing around in their head. I want to get the legal problems out of the way and get some more writing done before I really seriously persue music again. But I don't want to poo-poo the spoken word thing. It's very rarely been mixed with music -- the Velvet Underground did it with "The Gift", me and Christian Lunch did it with "The Witch Trials", and Hawkwind used to do it during their "Space Ritual" era--while the band was changing things around, 1 or 2 of their electronics people would be doing effects or melodies and somebody like sci-fi author Michael Moorcock or Robert Calvert would come out and read between songs, often making it a very intense lead-in to a powerful piece of music. Even Iggy Pop opened a recent tour with aspoken word piece called "Boxes". Back to music though, it's not going to be terribly easy for me to find other people to play with. #1, one of the beauties of the Dead Kennedys was that nobody except myself came from a heavy rock background. Ray's previous band did rockabilly and Beach Boys covers; Klaus came from a funk background; Bruce, our first drummer, was a jazz guy; and Darren had hard rock in him, as well as 50's, 70's and 80's black music--it was very, very diverse.

MRR: Who could you work with now?

J:I would much rather work with people that come from other areas than people whose sole musical roots are hardcore and heavy metal. I want nothing to do with that, it would be too boring. Plus, people would have to be patient. I'm very, very thankful at how patient Ray, Klaus and D.H. were with me, being a non-musician who wrote songs. I don't really play instruments. I made up most of our tunes using voice tapes and melodies I kept in my head. I taught the early songs to the band using a guitar, but my ideas quickly outstripped my friendship with the instrument. So Klaus suggested I just sing them the parts of the songs. It's a lot easier said than done. It takes a lot of patience, especially when you have to go hunting around trying to figure out which key to play the song in, plus do justice to the atmosphere of the song, yet fit in all the parts together. Now I have to find other people with a real ear who can put up with a spoiled non-musician who's grown used to getting away with murder, who thinks he can compose without learning how to play and somehow make it work. The other quandary I'm in is that I do have about an album-and-a-half worth of songs that I'd like to get realized in some way, but do I try a quasi-solo project, which will get the material out or do I throw away my songs to open the doors to the possibility of coming up with something as completely out of left field as Grong Grong or the Butthole Surfers? Anybody who's fascinated with the idea of fusing Dick Dale, Hawkwind and early S.P.K., feel free to drop me a line. Whether I like it or not, I suppose that anything I write is going to sound more like Dead Kennedys songs than anything the other 3 come up with 'cause I wrote most of the songs anyway and I relate to a certain morbid, pulsating, grating power in music that sometimes only we could do justice to.

MRR: Do you still think of yourself as a punk, does that mean anything to you anymore?

J: I think punk is a state of mind. One of the most punk-minded people I've ever known is Winston Smith. He is the kind of person who used to get fists in the back of his head if he tried to dance at a show because they didn't like the fact that he had a beard or long hair. His attitude is just as radical as it was 10 years ago, 15 years ago, and probably will always be that way. As for me, admittedly I'm more on the Mykel Board side of the fence than the party-line peace punk side of the fence. I enjoy stirring the shit, especially if it can be done constructively. Keep in mind though that people like Patrick Fitzgerald, who had a very punk attitude, might well get beer-canned through the mouth if brought on the stage of a speedcore show, thus defining 90% of what's labeled punk and hardcore today as a new form of conservatism and cliché. In the 1970's, music got slowed further down and got ploddier and ploddier and caught up in macho and sexist posing. And instead the most cliché end of hardcore now is speedcore, especially the so-called crossover garbage that substitutes every racist, sexist and macho lyrical cliché for what could have been an avenue to reach people. Let's face it, heavy metal is the most conservative form of loud music today, even more than country-western or opera. The pressure to conform to a dress code is worse than you'd get from a gym teacher, and most of the lyrics and live shows push nothing but mindless obediance. It especially pisses me off when people who know better start copping an attitude like this, as though they learned absolutely nothing from all the sweat and blood they put into their previous work.

MRR: Any major disappointments in the way certain bands have gone, vis a vis support you haven't received in this legal battle?

J: It would be really slimy for me to start judging my friends on the

Photos by Greg Gaar, Mouse, Kamera Zie and ???

basis of how openly they supported us on our case or did benefits for the defense fund. That is totally up to the individual, and I realize that there are so many damn things that need help in this world I'd feel like shit to have to ask anybody for money for legal bills.

MRR: I disagree. I think you should feel totally justified...

J: I feel bad if somebody who is shit poor ends up giving a chunk of money to the defense fund when they ain't gonna eat very well for a while. The Amebix donated some of their royalties, and realizing that they live a very hand-to-mouth existence because of their devotion to their music and ideals....if we had more money in the fund, I'd say certain people just shouldn't give us money. I can tell there's a lot of kids sending in allowance money, who never gave any savings away before in their lives. But in the age of Reaganomics, it shouldn't be the have-nots who always have to sacrifice. Positively, it adds up and helps pay phone bills, buy stamps and pays legal expenses. I'm very deeply touched and thankful for anybody who's bothered. I'll admit there's been some conspicuous absences as far as people who one might expect to pay attention to this kind of thing who haven't. Or in the case of Al Schvitz of MDC walking up and saying to my face "Biafra, you did this as a publicity stunt and planned it that way." If he had bothered for 2 seconds to put himself in my shoes, he'd know that's complete bullshit--$30,000 in legal expenses is not free publicity. Neither is the constant strain on my sanity. I told him that. But I am thankful he came right up to my face and said it to me, rather than feeding it to the rumor mill and saying to everyone else but me. We talked about it, but I was quite surprised that somebody who knows enough about how our country is really run would feel that way and I'm sorry it happened.

MRR: Do you see any good coming out of this?

J: I see a lot of good. It's finally sounded the alarm with a lot of people who were snoozing, people who were going "Oh well, let's just think positive, skate hard and dive off the stage, everything will be wonderful." Try telling that to someone whose family has just been blown away by the Contras. It's shown people who take their comfort for granted that real people really can be prosecuted for saying the wrong thing in our supposedly free country. Now, even some people who one would never expect to give a shit are realizing that because we are being dragged into court over what we say with our records, that they are being threatened too. Their freedom is being threatened even if they don't touch on the subjects we do. And damn right, their right to information and to choose is being threatened. It's obvious that a lot of the people trying to put ratings on rock and roll and censor it are working on behalf of the religious Right, who have a totally different agenda: they want to knock down some dominos and rock and roll (not just political punk music) is an easy first target. Within a month after Meese's report on pornography, Wal-Mart drugstores on the East Coast, a big chain, pulled Rolling Stone, Creem, Tiger Beat and other rock music publications off their shelves because a TV minister ordered them to do it, saying it was pornographic. That's blackmail, and it scares me how much power these people have and the fact that the media is taking them seriously as spokesmen for the American mainstream. Ironically, it's been easier to explain all this to some roots-rock and country musicians like Evan Johns and Dwight Yoakum than it has been to people in the hardcore scene. Maybe their grasp is quicker because of the surroundings they were brought up in. Again, please check out the massive piece in the new LP, both on our own court case and on the censorship movement in general, who's behind it and what their real goals are. Their real goals are to create a theocracy, like they have in Iran, where bigoted clerics call the shots as far as what you hear, what you see, and who lives and who dies. If enough dominos fall, not only will biology teachers be painted with the black brush of pornography, but also a woman's right over her own reproductive system in the form of bombed abortion clinics, and ultimately the Constitution of the United States.

MRR: So, as far as you're concerned, we haven't heard the last of you -- you're not going to fade into rock and roll oblivion.

J: How could I? I am totally unskilled and unqualified for the straight man's world of work. One thing that I've tried to explain to my parents, who desperately want me to retire, is any kind of a meaningless desk job would be sheer suicide for me. There's just no way I could settle down and be happy. To a degree, I'm very, very lucky that I came into this scene when it was early on and there was room for everybody and I could play out all the things I wanted to spew on an audience for years and get away with it. I'd dearly like to hang on to it and will continue to try and survive off my artwork. Again, trying to do it in such a way that I don't wind up being an asshole about it. It is a conflict because I've realized that with the amount of ideas I have and some of the machinery I have access to now, imagine what somebody with my kind of ideas could do if they had real money. For example, all the records we can't put out on Alternative Tentacles. We've had to turn down so many great people from all over the world it drives me nuts!I'd love to put out 100 records a year, and do a seperate thing for local people just to get them a single so they'd have a calling card. But we aren't ready for that yet -- we may never be. I'd love to be able to do a real radio station or help create real free-form television, or to afford to rent billboard space, to use it as an educational tool. Imagine all those Bechtel and financial district people involved in the arms industry stuck in their cars in rush hour looking at photographs of Contra atrocities with "Your tax dollars at work" written across the top. This is what I mean as a positive prank, not a prank with a victim so much as a prank against the stupidity that controls our daily lives. I think, overall, the Dead Kennedys was one of the greatest pranks the art world has ever had. That doesn't mean that it should stop now.

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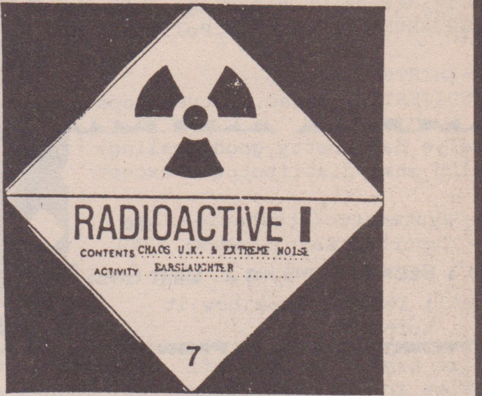

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AUSTRIA

EXTREM

I am Harald from Vienna, Austria and I'll tell you about HELMUT HEJTMANEK, known to his friends as Homal, the guitar player and singer for EXTREM. On October first, he had to go into the army (in Austria you have to join the army for 8 months) and he went but just to tell them that he didn't want to. He told that to the officers and they put him in jail for 2 days. After the 2 days in military jail he was arrested in the Remand Prison.

The day he went into the army, friends of his distributed flyers in front of some barracks in which people joining the army had to go into. On these flyers the following statement was written:

"I have refused military service because in a war there is killing on both sides by people who are just under orders. The real guilty ones are sitting in safety; prosecute them for their acts. The soldiers follow all orders and then protest after they have done the orders. What helps with a protest afterwords when the orders have been 'shoot down people?' To guarante the frictionless work of the massacre, one's own personality has to be reduced to a minimum. I refuse because I don't want to learn to work unconditionally. The military is important for those who want to save their politcal and economic power; also in times of crisis. Times of crisis are times in which rich people become not less rich but poor people are getting more poor. Social contribution and payment have to be reduced to save high profits. Hundreds and thousands of unemployed will be next! To reject resistance the rich and the leaders need the army."

HOMAL also sent letters to the Army command and the Prime Minister with the folowing contents:

"In this state politicians speak very much about freedom. We are allowed to vote for our leaders. They talk especially about the right of free speech. I am an anrchist. I mean, we have to stop serving if we want to be really free. For a social society we don't need any rich exploiters and leaders! In this system, there is no chance for me to create my own life with my ideas and ideals. With every step of my independence I have to enrich someone (banks, industry-owners, landowners and so on). I have to always compromise. If I work, I help someone to riches, but I just help myself to something called 'prosperity'. The system waits for me to die for this 'freedom' in a war. The state offers me two 'alternative' to defend this country:

1. Military: (this is the same statement as distributed to the barracks)

2. The second so-called 'alternative' to serve the state would be 'civil-service'. To be allowed to do this service you have to go for a self-examination which is done by people of the state. This is not acceptable for me anymore. The civil service' is not an 'alternative' because the laws in it also want law-abiding from the servant.

Through incorporation of the civil-service into the national defence, I want to be clear that it is complementary to the army. The fact that someone dislikes the army because he is a pacifist but has to work together with the army could only be understood as a joke. In a country which would be worth fighting for, a social defence would be a real alternative.

It's also possible to say: if you don't like this country then go away. I would, but where to? It is my right in the land in which I grew up in to live my life. In my counry, everything is more familiar then in a foreign land. This has nothing to do with politics or nationalism.

Political prisoners are supposed to only be found today just in Eastern block and far away dictatorships. This is what most people in Austria think.

The fact that I am doing a total refusal brings me to jail and brings me many, many troubles. I will try to tell the people of Austria of this contradiction."

Please write to the following address and tell them that they shall let HELMUT HEJTMANEK free: (the following address is from the Austrian MINISTRY OF DEFENCE): VERTEIDIGUNGSMINISTERIUM/ Dampf-schiffgasse 2/ 1030 Vienna/ Austria.

I have written this letter on October tenth, 1986. The situation at the moment is that HELMLUT is waitng for trial. Helmut and his friends address is:
HOLAM and DANI/ Hardtmuthgasse 112/49 1100 Vienna/ Austria

RAPED TEENAGERS

The following piece was written by RAPED TEENAGERS in response to questions submitted to them by Paul Stephens/ Box 13/ 54 Cookridge St/ Leeds 2, W Yorks/ England. It has been constructed in such a way that we feel it unnecessary to print those queries, as the article stands on its own.

The first thing we have to say is that our English is not very good, but we hope we can answer all the questions and hope you understand us. First, I must tell the story of the band. We started as a 4-piece in Nov. '83 with the singer from "Destroy the System Now" (see Really Fast Vol 1 comp). We began with lyrics in English and sounded like a Discharge-type band. But after 7 months, Glada, Sveden and Packe decided to kick our singer out because he only wanted to sing in English and sound like Discharge. We wanted to do something of our "own", with lyrics in Swedish. We were also more involved in "political things."

So, in Sept. '84 we found a new singer from our guitarist's old band, NO MORE WAR. It worked good for a while, but he and us tired of each other and we decided to be a 3-piece. It worked very, very well, as we do all things together: lyrics, music, interviews, etc. We will soon release a 14-track/ 7" recording, but haven't enough money yet.

Now, on to the questions.

Yes, people often misunderstand our name. It is only a symbolic name. We want to say that the youth on this planet are being raped every day by the mass media, government, police, politics, etc. They force us to do many things. The only thing legal that we can do in response is THINK!! The world is full of "raped teenagers" and you are one of them--do you know that!?!

We have an English name because we think our name is for all "raped teenagers" on this planet, and English is an international language.

We won't label our music or lyrics, but we can say that we've had much influence and inspiration from the "punk" and anarchist movements. We play like we want to play. We're trying to write lyrics that we feel are important. They are about the same things that other "punk" bands write about, but we try to formulate them in different ways. We like to play and have fun and let people know what we are thinking. We hope we can get them to listen and think--that's our main motivation. We think lyrics are very important, and that's why we give out leaflets at our concerts. Open your eyes! Open your mouth!

It's hard to get gigs because there are very few places to play. There's an organization called Rock D'Amour, but when they arrange shows they mostly have pop bands. So, we do shows in our practice space. We just ask some bands to play--mostly from our area. We can't give them the money to travel from Stockholm or anywhere else, as the shows are all free. We cooperate with D.T.R., ROVSVETT, HERRAIDS, K.I.K., and S.O.D. (SOUNDS OF DISASTER). But in general, we don't think the SWedish bands cooperate much, though they will help another band if asked. But here in Linkoping, we've done a lot together.

The place we live in is a "normal" town. The public has stopped gaping at punks by now, but they do react to our writings on busses--they don't understand what we are about.

It's difficult to find places to practice. A year ago we had a place that was free, but the politicians decided to make it a parking lot. We could've occupied the place, but then would've lost the new place promised us and 50 other bands. So, they rebuilt a factory into 50 rooms, but it's not free--£240 a year, which is a lot for us since neither Packe or Glada have jobs.

All our concerts are anti-commercial, and benefits are common. We think every concert should give "something". The concert must stand for what we stand for. We care!

Yes, the "punk" ideals have influenced us, as well as daily life, people, society, friends, etc. We're like hippies, but we all despise drugs. The "punk" thing today is much better than before because now people care more and are more active. Here in Sweden, there are more punks with something to say than the "Exploited" type punks who have all the gear and who think "anarchy" means having the right to do anything without showing respect for others.

As to politics, we must stop the arms race. If we can't "force" the military and politicians to quit, then we will soon die. Music can communicate with people if the listener is interested and reads the lyrics and tries to understand. But that's just a small group of people. Nonetheless, we keep on fighting. Our political feelings are nothing special--we are like most punk/anarchist people--we want peace, love, unity, freedom for both animals and humans. We want respect and want responsibility.

As to whether things are changing, it's hard to answer. People in Swden are not much into change. We talk with people on the streets and usually they think we're right. But they don't think others will agree, so they won't bother to change themselves. But it's strange because almost every person we've talked to has agreed with our ideas! We don't really know how people can act to change things sooner. You've got to start with yourself--it's there that the revolution begins, and you spread out from there. It's up to you to activate and determine how things will change!

We don't place much importance on how we are clothed. We all dress like "ordinary" people, except for Gladda who looks like he's going to marry someone. I (Sveden) try to not wear clothes from animals--I don't want to be walking propaganda for that! When we go on stage, because we don't look like "real punks", people think we're going to be metal or something. Ha Ha! That's fun because they start to wonder. Also, we don't give out pictures to fanzines because we don't think that's important either. What is important is what we think, what we say, and hope that people understand.

We think it necessary to discard sexist ideas about women. Most men only look at women as pieces of meat that they can fuck and use. At the same time, when women start groups like Women For Peace, they are stepping back to the past. Why can't it be People For Peace? We really hate porno films and papers. Lots of kids grow up accepting that now and get the wrong idea--when they look at a woman they look at her tits. We've got to stop this thing now! Boycott these things, destroy them--it's just people making money off other's misery. We, as men, must see women as human beings.

In our town when we had an anti-vote march, we handed out leaflets to the newspaper journalists who were there. Nothing appeared though in the papers. Were they afraid to print it? In Sweden, the mass media are afraid to print things about anarchists and other political groups. They did print a good article about a man brutalized by the police, and did run a good film on TV about squats. But on the whole, they aren't very open to new ideas.

Yes, "our" country is a strong military nation, we think. We don't have nuclear weapons, which is good. They say that Sweden is neutral and that we must have a strong force because of the U.S. and Soviet threat. But fuck that; if the U.S. or U.S.S.R. want us, they can take us easily! We don't believe in violence, and if someone wants to take "our" land, we can utilize non-violent actions like boycotts that are much more powerful--without wasting lives. So fuck Sweden. There is a weapons factory here that sells arms illegally to Third World nations, but now a peace movement has uncovered proof and are taking them to court. If you want to write to other such factories, send your letters to us (with SASE) and we'll send them on--we have lots of addresses.

We have national conscription, but none of us are going to do it (we hope)! Glada is clear because they didn't want him. Packe is trying to get out, but if he can't get weapon-free duty, he will go to jail. And Sweden won't have anything to do with the military and will probably go to jail.

Back to music: we did have a tape--we wanted to get out our lyrics and songs, but we don't like to talk about this one too much. The lyrics were in English and the lyrics were typical anti-war stuff. Today, our music is totally different. Then we released some songs on comps, both here and in the U.S. and England. We are going to be on a BCT tape, so watch for that one. And we have 6 songs on a benefit comp for Greenpeace here in Sweden with some other bands like MOB 47, S.O.D., ASTA KASK, ASOCIAL, DISTRUST, HERRAIDS. If you want to hear what we sound like now, send £2.50 to us for this one. The sound quality is very good. We are on the Really Fast Vol 3 comp with 4 songs, and our EP is also out. It's got a lyric sheet, stickers, info and more. Were also planning more concerts, political actions, a fanzine, and more.

We'd like to play abroad too, to bridge communication gaps between nations. We want to see how people live outside Sweden, to talk to others, to see how it really is in the world. We think some of our ideas are worth exposing to others elsewhere. But mainly our ideas are for those who live here. We think it important to concentrate our efforts on what we know and where we live.

Other interests? Me, Sveden, am a student and am going to be working with children. I am going to teach in kindergarten. I also arrange gigs, do political actions, etc. Packe is working on a zine, and is working half time. Glada also works in a kindergarten.

NOSTALGY IS FOR THEM WHO LIVE FOR SOMETHING WHO'S DEAD. NOSTALGY IS A SCORN AGAINST CREATING NEW THINGS, A COWARDICE, A FEAR FOR THAT WHO'S NEW. NOSTALGY IS A SLEEP. A SLEEP WITH FORESIGHT DREAMS.

RAPED TEENAGERS/ c/o Peter
Swedenhammar/ Konstuktörsg 74/ 582 66
Linköping/ Sweden

POLAND

Hallo! Greetings from Poland! Here are some words about 3 new bands, fuckin great in my opinion.

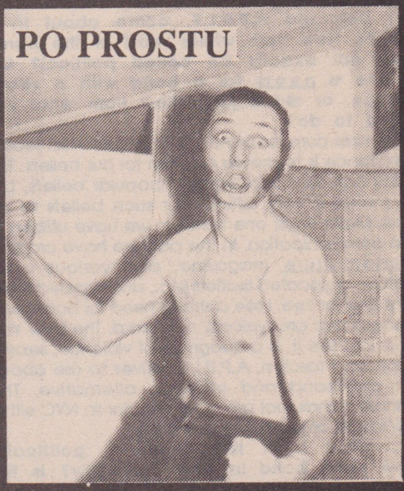
ACAPULCO - they all live in Jarocin, a little town, where every year a big rock festival carries on. The band started this year, 1 month before the festival. Their great first gig was there at once. They wanted to present 10 songs, but censorship let them play only half of it because of lyrics. They are one of the most original hardcore bands I've heard ever. That's because they use an accordion, which sounds great in connection with hardcore. Moreover I must say they want to widen their line-up about bagpipe and clarinet (seriously!). To get in touch with them write to their drummer: Adam Martuzzalski/ Czerwonej Armii 1/63-200 Jarocin/Poland.

ACAPULCO

PO PROSTU - This band comes from Gdansk, the town on the sea-coast, which was very active in the punk scene of the'70s. And now PO PROSTU return to those old times. They play '77 punk and listen to the old bands first of all. They like hardcore too, but they say old music is better. Their singer Szczepan is one of the most charismatic singers I've seen. His image is really hard to understand for western punx. He dresses up like a Polish village dandy with punk attributes. Believe me, there's always much fun at their gigs. Of course, I think they haven't much to say with lyrics like "Why this lady drinks grape juice? -cause she's a woman/why this lady drink without juice? -cause she's a man". But in any case their originality among so many same-sounding hardcore bands is great. Contact: Szczepan Szproda/ Traugutta 66 m4/ 80-221 Gdansk/ Poland.

TRYBUNA BRUDU

TRYBUNA BRUDU - About this band I can say most of all, cause they are from Warsaw, where I live and all members are my great friends. In August '84 came into being the band called AGONIA with Kwiateck (guitar), Salwa (drums), Rudy (bass) and two singers Szkubel and Rudy's brother Jacek. After few gigs Szkubel left the band and they went to Jarocin festival '85 as a four piece band. A few weeks after festival, AGONIA split. First they kicked out Jacek. Later Rudy and Kwiatek didn't want to play with Salwa anymore, so they kicked out him too. But in October they met DEZERTER guitarist's brother Zbyszek and he joined them as drummer. Jacek came back and they all together wanted to start something new, so they left the name AGONIA. A few months later they were wondering about a new name. At last I came up with TRYBUNA BRUDU and they took it. It's ironic to the biggest communist paper in the country - Trybuna Ludu, which means "Tribune of People and TRYBUNA BRUDU means "Tribune of Dirt" (it sounds jmuch better in Polish). Their style is hard to describe. They have a few melodic hardcore songs and also some which are a compilation of different styles like new wave or funk with strong punk core. They call it "fast jazz", ha,ha,ha! Lyrics are in a large part political and deal espeically with shit we have here in Poland. They don't like fast bands of the DISCHARGE line and most of the music they hear comes from bands like CRASS, DEAD KENNEDYS, The FALL, SUBHUMANS, NEUROTIC ARSEHOLES. Write: Zbyszek Matera/ Skazancow 25 m1/ 01-532 Warszawa/ skr. 106/ Poland.


PO PROSTU

So, that's all about bands. Next thing is I run a zine Qarya and I need your help. Send me scene reports, articles, photos, etc. At all if you want to trade tapes, records or just say hallo you may always write to me. I love getting mail! Cheers!!! Pietr Wierzbicki/ Przasnyska 14 m69/ 01-756 Warszawa/ Poland.

HOLLAND

Hello folks I'm Patrick, member of SCOUNDRELS. I thought it was time to write in this mag since it was a long time ago that you read something about Holland. Well I'll have to disappoint you because this ain't going to be a scene report. The reason is that I live 200 meters from the Belgian border so I could just as well talk about their scene. The biggest scene in both countries is in the north, so... Things are going well in Belgium: more gigs, bands and releases. But in demonstrations and actions they can't compete with the Dutch. Maybe in the future...

I might as well tell you about our band, as I said, the name is SCOUNDRELS. We have been playing for about 6 years now; about 3 years with the same guys. Guus on drums, Frank has the bass, and I play guitar and sing the words. Last year we made a tape which sold over 500 and is still on sale for $3 postpaid. This summer we recorded our first LP. It contains 14 songs and is by no means a mini-LP. The songs are about Nicaragua, vivisection, life, politics, male domination and so on. We recorded it in a small cheap studio in Breda but the results are very good!! So far we've had only positive response. This is a bit surprising since we don't play HC or any speed variant on punk or metal. We sometimes get compared with the Buzzcocks, Hüsker Dü (new) and the UK Subhumans. We played hardcore for about 2 years but we grew back to mid-tempo punk which suits us much better. Two of us are veggies and we talk about it very much with different people and fanzines. Maybe it's a trend but who cares? What would you do when refusing the army became a trend? Join? To me not eating meat is very important. It is taking a stand against any exploitation of life. It is something you'll have to do yourself and is a bit more difficult than pointing fingers at "them". Anyway being a vegetarian means to me being able to do something everyday against injustice. Now tell me what do you do? I'm not saying that not killing animals is a goal but it's a start and a very good one.

SCOUNDRELS

Anyone ever heard of "HARLAN SPRAGUE & DAWLEY INC."? Well I didn't until I heard that this company from the USA (again!?) is building a commercial breeding center for animals used in vivisection. This means the more animals used and abused, the more profit (the American way.) So I expect more actions and demonstrations in Holland in the field of animal liberation.

If someone is interested in our 100% independent LP, here come the prices: (record or t-shirt) $6 postpaid Europe; $7 world, ppd surface; $8 world, ppd airmail. Send it to me - Patrick/ SCOUNDRELS/ Wernhoutseweg 195/ 4884 MC Wernhout/ Holland.

A.P.P.L.E.

Interview with Vinny of A.P.P.L.E. by Lydia Ely

MRR: How did A.P.P.L.E. come about in a city like New York where most of the bands would not exactly be called political? Did you see a need for a band with a strong message, or did it just follow from what you wanted to do?
V: The main purpose of A.P.P.L.E. and its main reason for existence is to create a forum for our beliefs. This society not only condemns unpopular beliefs, but also makes it very difficult for such beliefs to be heard. Music is just one medium we have utilized to open communication. In the past we have created Counterculture magazine, and various other literature, duplicated leaflets etc., and handed them out at gigs for free. I see a strong need for bands with messages that are typically not heard. The New York scene, as I see it, is a quagmire of violence, sexism, fashion and fascism. A.P.P.L.E. strives to rise above such quicksand and offer an alternative. The hardcore bands that are most popular lin NYC either have fascist or just silly/stupid lyrics.
MRR: What is it like being a politically active punk band in New York City? Is the rest of the scene open to you and what you do? Are you supported locally?
V: The NYC hardcore scene is not open to political music. There are only two clubs in NYC that have regular "punk" gigs: the Ritz and CBGB. Neither is open to political music and neither do I patronize. These clubs are only interested in money. Whatever sells, will play. A.P.P.L.E. always plays non-profit gigs. We have played several animal right benefits, a benefit for a Nicaraguan schoolhouse, and many free gigs.
MRR: You advocate anarchy/autonomy, pacifism, peace, liberty, and equality. Do you think it is possible to live in today's society, with all its complex networks involving corporations, and still push for these things without being hypocritical?
V: It is vitally important to push for such "things" in this society. Capitalist networks and corporations rely on the support of the masses and without the support of the masses, corporations disintegrate. I, personally, try to live my life as naturally as possible, causing as little harm as possible to other people and species of animals, and causing as little harm to the environment and the earth as a whole. I find nothing hypocritical in doing so. No one is perfect, and I don't pretend to be perfect.
MRR: What kind of lifestyle do you think would be ideal in this society for someone who is against the system? In other words, is it possible to live within the system and still fight against it?
V: It is possible to live within the system and at the same time fight against it. It is also sad to say, but those who choose to disregard the system will most likely be crushed by it financially and forced to live in poverty. I feel, in this society, we must use any available tools within or outside the system to disintegrate the church and state. It is possible to enjoy an anarchist lifestyle and hopefully to at least ignore, if not destroy the system, but at this time, it is very difficult unfortunately.
MRR: Do you think that it is necessay to remain in society while being against it? Do you think that rejecting it and living in a separate, self-sufficent, isolated way is a "cop-out" or sorts?
V: I think, we must ask ourselves the question of - is it healthy to live in a hostile atmosphere such as this present society? I don't think so. Living your own life, regardless of what the system dictates, is not a "cop-out" and is the ultimate goal of anarchism.
MRR: Do you have any political affiliations? Do you think the power to vote is any power? Are things like "No Business As Usual" etc. important; necessary; on the right track?
V: I presently am involved in several politcal groups. I feel being politically active is a responsibility of being a citizen. I encourage people to vote, not because I think our electoral process is good, but because I feel that voting does give people power to - in the very least - voice their opinion in a way in which the state officially recognizes it. Also I feel, that by not voting, and keeping quiet about, you become impotent. There is not a "none of the above" lever in voting booths, and not voting indicates to the system that you are indifferent or just don't care who is elected. Also, many important propositions are placed on the ballot concerning the environment etc. Suppose two candidates were running in an election for president, one supports the invasion of Nicaragua, the other does not, one supports "Star Wars", the other does not. I most definitely would vote for the candidate opposing Star Wars and the invasion of Nicaragua (ie: the lesser of two evils). I feel that if political activists did not vote, it would guarantee the election of the more "evil" candidate. Surely, we are all aware that they system regulates who is allowed to run, but, in the very least, even if a progressive candidate has no change of election, voting can make a statement about which policies one may favor. "No Business As Usual" etc. is very important and on the right track because it allows people to take part in direct action anyway they can, anywhere they can, and leaves the particular action one may take in the hands of each person individually.
MRR: Do you think that music as a medium is the best way to communicate a message? With your music, do you feel confident that people listen to the lyrics as much as the music? Is print more successful as a means?
V: I think music is just one of the forms of media that can be used to communicate a message. I don't know which is more successful; that's why we use any available media to get our message across (we also use slides, costumes and props at gigs.) I think we appeal to people primarily through our lyrics and the music is there to make the message more "enjoyable" as compared to reading a book.
MRR: Do you think Americans are apathetic? Why do you think they are (if they are)? Do you think there's something about American society that encourages conformity?
V: Americans are apathetic, not naturally, or by coincidence, but because the system likes them that way. The system's health depends upon the apathy and subjugation ofj the masses. Therefore, the system not only encourages conformity, but ostracizes those who refuse to conform. It must do so because the free will of the individual threatens its very existence.
MRR: How optimistic are your goals as a band?
V: Our music often appears negative to some people. I think this is because we expose and attack the negative aspects of society, the things that most people don't like to hear about. Our goals are optimistic though. It is very optimistic to strive for a world without war, without bondage, and without prejudice. Although much of our music is angry, no malice is intended. We focus mainly on the problems of society. I also feel our alternative way of thinking is refreshing and very optimistic.
MRR: What can the "average Joe" do to promote Anarchy/Autonomy, Pacifism, Peace, Liberty, and Equality? Is say, working for the poor in a soup kitchen or a shelter significant?
V: The "average Joe" must become a socially responsible global citizen. We must refuse to take part in actions which are detrimental to our well being. Any job working for the public interest is very significant. The main reason why most people do not work in soup kitchens, etc. is because it is not profitable to do so. Most public interest work is volunteer work. Why? Because the system likes it that way. The system sees to it that if there even is a salary involved, it is not enough for the average Joe to practically survive on, therefore, with the extremely high cost of living, the system forces us to seek employment elsewhere such as in defense plants which have very high salaries.
MRR: Are people assholes by nature? Do you believe that people, once exposed to good, pacifistic, humanitarian ideas will take the initiative to change their lives?
V: I believe people are not greedy, selfish, hateful, "assholes" by nature. They are conditioned by society to exploit each other and this is necessary for the system to operate. People adapt to their respective environments. Surely, if a child was exposed to good pacifistic, humanitarian ideas as opposed to those the child now encounters on a daily basis, it would have a totally different attitude towards society and the world as a whole. We must continuatlly evolve and change for the lack of change brings stagnation, disease, and death.
MRR: Up until now kyou haven't put any vinyl out. Do you plan to press a record, if not, why?
V: In the past we have made only tapes because we wanted to have complete control over the production. Also, tapes are less expensive to produce than records, and therefore we can sell them for less or even give them away, whereas giving records away is many times more expensive and practically impossible. Selling your music for less means ultimately that you can reach many more people. We hope to make a record as our next project very soon. We presently have a tape available entitled Neither Victims Nor Executioners of thirty minutes of music plus a ten page lyric booklet for three dollars post paid sent to the address below.
MRR: Any last words, comments etc.?
V: We would just like to thank Lydia Ely and MRR for this opportunity to reach its readers. We have always supported MRR and feel it is very important because it highlights alternative and independent music. A.P.P.L.E. would also like to strongly encourage anyone to write to us to let us know what they think of this linterview or for any reason whatsoever. Peace, Liberty, Equality, Vinny.

A.P.P.L.E./ 25 Van Dam Street/ Brooklyn, New York 11222

GERMANY

Sending some shit like this to MRR and promoting your own band leaves us with an embarrassing feeling. But you want it, so you can have it!

All of us guys in the band were involved in promoting shows at a local youth center. But since the dudes in charge of that place prohibited any further punk gigs, we felt like channeling our energies and ideas in another direction by starting a band. That was in early '85. Since then, we have had numerous gigs all over southern Germany and some other places. And in early '86 we released a 7-song EP on our own X-Mist label (it's on the third pressing now, on blue vinyl...). We also have one track on the new international comp LP from Double A Records, Smelling Just Another Bad Breath, but we're not very satisfied with that one.

But, after all, live shows are more important to us! Energy, communication and fun! (Trust fanzine says: "Their live shows are much better than the record. If you get a chance to see them, you know what to do, eh?")

Guys in the band: drummer Andy and singer Sunny have job apprenticeships. Our two guitarists, Carsten and Marc (lately added to the line-up) still go to school. And bassist Armin is unemployed, spending his lifetime on X-Mist Records, mail order, and working on fanzines.

Telling you that we're not influenced by other bands would be a lie. Anyone is influenced! Surely our biggest influences come from bands like Minor Threat and 7 Seconds--both lyrically and musically. But I guess we have our own sound (that's what people tell us) and make lyrics 'bout things we can personally relate to, like the problems within our scene, being a country boy, love, friendships and other feelings. "It's not just imitation, 'cause that won't take you far..." It's our ideas and our feelings that we try to express!

You can get ahold of our EP from Armin's new address for 3 bucks ppd (airmail), and lots of other independent vinyl stuff: X-Mist Records/ Linkeweg 14/ 7270 Nagold 7/ West Germany

photo by Anne Ulrich

CONNECTICUT

CHRONIC DISORDER

by Steve Erickson

In the past few years, a hardcore scene has grown in Connecticut, thanks to bands like 76% Uncertain, Contraband and Numb Sex. One of the best Connecticut punk bands is South Windsor's CHRONIC DISORDER. I recently talked to guitarist Jason Spit about the group.

MRR: When did Chronic Disorder form?

J: In 1983. We've been changing lineups ever since to avoid being redundant. Currently, there's me, Jason Spit (guitar, vocals), Brian Lombardo (bass, vocals), and Andrew Liebert (drums). We're auditioning keyboard players for several songs.

MRR: What does the name mean?

J: Nothing in particular now. It meant something long ago, but I can't remember what it meant. It means something about how we're never going to be professional sounding. There's some big concept behind it, but the kid with the concept quit the band.

MRR: I've noticed that Chronic Disorder's records tend to be lower-priced than most albums.

J: We've tried to keep the price down. In West Germany, records are all $16 and that pisses me off.

MRR: What records have you released?

J: Two 7" singles and two LP's, Chronic Disorder and Blithering Idiots. They're on our own label, Chronic Disorder Ltd., so we can keep the price down. We're working on a third album and trying to get a larger label to release it.

MRR: Are you starting a tour?

J: Yes, we're looking for someone with experience in setting up tours. (If any readers are interested, call (203) 486-9042 and ask for Jason in Room 421 for bookings.) On our last tour, we went down the East Coast as far south as North Carolina andas far west as Indiana. The tour went okay, but we barely broke even. Instead of a van, we had a station wagon. It was in January and we were all freezing and sick. We ate ketchup as a vegetable. We played with the Circle Jerks, Gang Green and the Neighborhoods.

MRR: Is Chronic Disorder's goal to expose any problems of society?

J: No, we gave that up a while ago. Playing music isn't the way to do that. Our goal is just to exist and make honest music. Our lyrics are more personal than issue-oriented.

MRR: What are your influences or musical heroes?

J: Influences are the Dead Kennedys and U2. Also, the Sex Pistols for their honesty. I also like the early Damned and the Jam.

MRR: What category do Chronic Disorder fit in (i.e. straight edge, skate punk, peace punk)?

J: Categories don't really apply to us. We're individuals. Our bass player is a scuba punk, though.

CHRONIC DISORDER/ 630 Governor's Highway, South Windsor CT 06074

VIRGINIA

UNSEEN FORCE

An interview done a month before they called it quits!

Interview with Greta and Dewey by Joe Britz

MRR: What are some of the other bands you've played with?

G: We've played with Die Kreuzen, 7 Seconds, Toxic Reasons, Circle Jerks. I think we played with DOA, BGK...

D: TSOL, lots of local bands like Mudd Helmet, Beex, the Prevaricators, the Guilties, Pledge Allegiance, Snake Handlers. A bunch of Richmond bands who are really good.

MRR: Have you been touring across the U.S.?

G: Yeah, pretty much. We're about halfway through the tour, now in California.

MRR: Have there been any out of the ordinary shows?

G: Well, Lawrence, Kansas was really exceptionally good considering that it was in the middle of nowhere. There were a lot of people there and we got a real good response.

D: It was out in the middle of a corn field. It was really cool. We've been having fun everywhere we've been going.

G: A lot of the shows have been real shitty because there's been no publicity but then again we've had some real good shows too.

MRR: Is it mostly local promoters in these smaller towns putting on the shows?

G: I think that in the smaller towns the local promoters tend to do a better job. We played Davis, CA yesterday and that was well promoted and the Lawrence show was locally promoted too.

MRR: You received a pretty good response at the Farm show in S.F. but do you think a band should have to open for California groups after traveling over from the East Coast?

D: That's one thing that seems a little bit weird to me. I can understand it this time around because...

G: ...We weaseled our way onto the show at the last minute.

D: We didn't weasel but you know the other bands apparently had been on the bill already and then we were placed on the bill last so it's ok, but there are so many times just because a band is new and unheard of that they have to open up for a band that everybody's seen and knows but you figure most people come to see the band from California or whatever. Like most people came to see 7 Seconds (at the Farm) I guess.

G: There seems to be a kind of hierarchy. Those bands that have been out longest or have more records generally have priority no matter where they're from.

D: I mean when bands come to Richmond to play, they always headline no matter how heard of or unheard of they are. That's just the way we do things there, usually.

MRR: So do you think it's more that the bands don't want to step aside here or in bigger cities generally?

D: Yeah, it's just that they feel like it's their city so they have their hold on it and they don't like it if...

G: I don't think that's very fair of us to say because we haven't talked to Agression or 7 Seconds or any of those bands...

D: I'm not saying those bands in particular, I'm saying most bands in general like to have a better spot on the bill because they know that by the time the first 2 bands play there's still gonna be people coming into the bar especially at the Farm. There were still people coming in after Unseen Force and No FX had played, there were still people coming in there so bands that are from here know that they want to get the best position on the bill as they possibly can.

MRR: People do tend to come to the show to see the last 2 or 3 bands 'cause it starts to get like an overdose when ya see 5 or 6 bands.

D: But it's good when you get a bunch of bands that are diversified themselves then you don't get sick of it when you have a lot of different types of bands all mixed on one bill.

MRR: The next one's a two part question, so I'll ask both of 'em first then you can answer: Excuse my ignorance of geography, but is Richmond near Virginia Beach which happens to be the home of the Christian Broaadcasting Network and my "hero" Pat Robertson? Is that what the song "Jesus Slaves" is about?

G: Richmond is about 2 hours from Virginia Beach but we don't hear too much about Christian Broadcasting in Richmond. The song "Jesus Slaves" was written quite a while ago and Scott, I think, wrote the lyrics so you'd have to ask him about the meaning of them.

D: I think it's about people who are zombied by sitting in front of the TV watching some guy preaching "send me your money and I'll give you Jesus and you'll be saved." So instead of being saved they become "Jesus Slaves". It's like a money scam, just a shitty way...

MRR: So these guys can have their mansions and so forth.

D: Basically that's what it's about. In Virginia Beach you hear some stuff about the Christian Broadcasting Network. It's so close by you can turn the TV on and there's usually a station on that has religious programming. But it's not that bad. It's not like people go around screaming in your face about it.

MRR: You seem to have a lot of nuts in that state. You got LaRouche in Leesburg and Falwell's home town is in Virginia. It seems to spawn a lot of crazies. On to the L.P.... Is <u>In Search of the Truth</u> your first release?

G: Yes it is.

MRR: "True Stories" is a song about crime and murder. Is that a major problem to deal with in the Richmond area?

G: Richmond is the murder capital of the east, it's right behind Gary, Indiana. It has about 2 or 3 murders a week. Just a huge amount of murders. A lot of crime, too. It's kind of a poor town.

D: Richmond's not a poor town. It's just that the crime happens in the poorer areas is what it is. Most of it is Black on Black and most of it is people who know each other. And that's how it happens. It happens to other people too but the main percentage of it is poor, Black families that get into arguments and just pull out a gun and boom and that's it.

G: Although I do want to stress that the Richmond punk rock scene is not in the least violent. We've had no skinhead problems, no violence of any kind. Everybody knows everybody else. It's not exactly a big happy family, it's just very peaceful.

Photos: Murray Bowles

D: Yeah except when other people fuck with punks. Like rednecks or just fucked up people. There have been violent things that have happened at shows but it's not because of skins or whatever. It's because of other people riding by the club and yelling shit.

MRR: Does that cause a problem with the club staying open?

D: Not really.

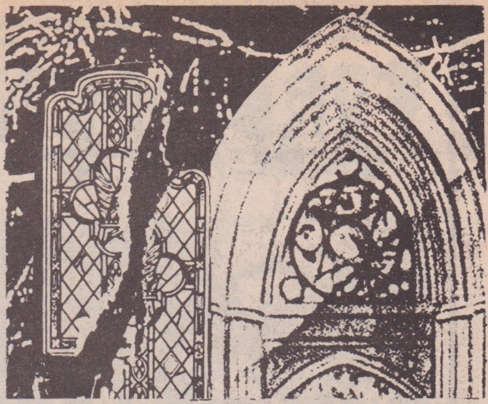
G: It's not as though people that are violent go out of their way to harass punks, it's just one of those things that happens in Richmond.

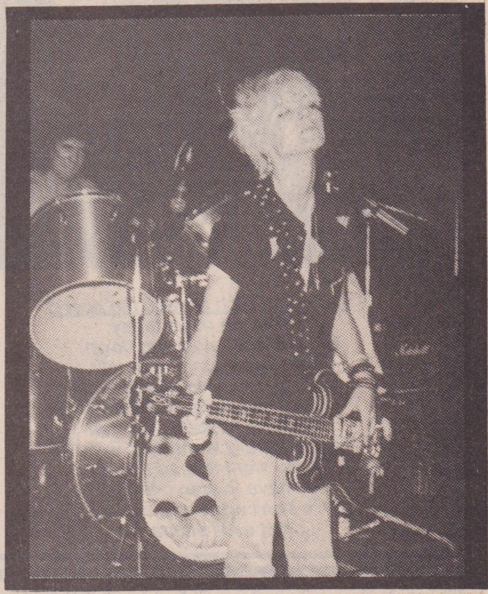
MRR: "Reason to Live" is a positive song about resisting "adult (who) plan your life." Do you think a lot of kids are stuck in this situation?

G: Not only kids but adults, too. It's very easy. Any time you watch TV or read any magazines or even just look around at your peer group you'll have people trying to tell you how to live. I wrote "Reason to Live" a real long time ago. All the song is trying to say is that you are the one that is ultimately in control of your life and you can make a stand and go ahead and decide what kind of life you want.

MRR: Do you think a lot of people are ready to follow that? Some groups, like say Crass, might preach that and I guess some people listen and they do seem to have some effect in that way but a lot of people just live day to day and try to survive.
G: Yeah, it's really, really hard work to stay open minded or to try to keep in control of your life because it's just so easy to go ahead and do whatever you get told to do or whatever's the easiest way out. I know I'm guilty of sins of omission, not taking my life into my own hands.
MRR: What are your views on the voting process?
D: I think people should vote, personally. That's just my opinion. You have the right, why not exercise it? It's not gonna hurt. Vote for Mickey Mouse, if you want. It's like, you're giving it up almost. If you could get together with enough people who felt the same way you did you might be able to change something someday. I think that it sucks that there's so much control in government by fucking money and big corporations that there's nothing that we could ever really do just to make a radical change anytime still. But still a lot of people can't vote, they live in total fear without any kind of political say at all so I think that we should.
G: My personal opinion about voting is that in theory democracy is a good thing just like in theory communism is a good thing but I don't think that we have either of those systems in reality. As far as democracy goes I think that America is a not very subtly disguised capitalism and that makes voting pretty much of a farce because it means that whoever has the most money is going to be able to put on the most convincing political ads and just sway the votes of the masses in their favor. I think if people actually had access to all the information about the issues they were voting on then democracy would be a good thing but I just don't think that's happening.
D: Yeah, but if everybody that wants something different says "oh fuck it, the masses are gonna vote it and we're not gonna have a chance anyway" so they never vote and nothing will ever happen. You know what I'm saying. It's something you have the right to do so you should try to use it even if it's little.
MRR: Especially a lot of these smaller propositions that you could vote on. It seems you could have an effect there. There's a local one about trying to prevent the increase of highrises in the downtown S.F. area. If people would vote on that in the local area, a lot of people are against it. So on those kind of things I think you can have an effect.
G: But on the other hand I don't think the opinion of the masses even really matters that much because different surveys have shown that between 75% and 90% of Americans are against the continuing arms race yet that's gonna keep on going no matter what the masses have to say about it. Because it's big money and big power.
MRR: Sure. Especially in something like that they won't even give you any kind of vote.
D: Yeah.
MRR: When I was living in NY they had this referendum that was ready to be voted on about whether there should be a navy port in NYC. The courts knew people would vote against the navy so they decided that it was illegal to allow us the freedom to vote on the matter. The government decided that they had the right to use city property any way they chose to.
G: I believe it. It's the same thing with people in individual states voting against having toxic wastes stored in their state. No matter what they say it's still gonna be stored there.
MRR: And finally on to a matter of more significance. Did Kyle get his shoes back?
G: No. We brought his shoes and we were supposed to meet up with Dr. Know and...
D: They were playing in Lawrence, Kansas and they cancelled because something happened and they had to go back home.
G: But we do have Kyle's girlfriend's phone number and so when we go down to that area we'll call and see if he's around and we'll try to get his shoes back to him.
D: We'll just give them to her. But I'd love to see the look on his face when we hand him his shoes after a couple of years.
G: By now he must know we have them.
MRR: If he's got your record...

UNSEEN FORCE/ P.O. Box12445/ Richmond, VA 23241





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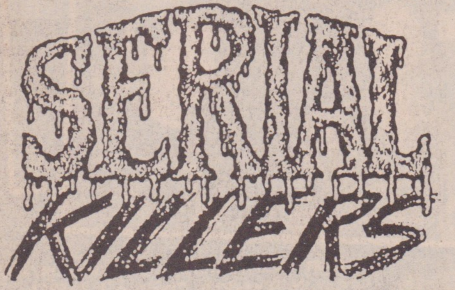


The SERIAL KILLERS formed in February of '86. Playing a brand of Rock 'N' Roll that can best be described as "Pure Blood and Guts," the Killers are also known to bring their trademark to life during stage shows. They combine high energy R'n'R with dynamic on-stage gore theatrics. The Serial Killers are: Paul Bearer - vocals; Tim "the Strangler" Omen (ex- C2D); Dr. Butcher M.D. (ex- Butcher Bros.); Randy "The Rapist" Mayhem.

MRR: Why and when did the band start?
Paul: The band formed in theory in San Francisco when I was exiled from Philly. I went there with Dr. and Jose to help reform the Butcher Brothers and it was there we met Tim, who was playing in C2D at the time. Eventually, C2D broke up and we decided we would start the band. But , it wasn't till a year later that it happened, due to the fact we lived on different coasts.
Tim: The band was conceptualized because we found we had similar interest, these being criminal exploits, horror, wrestling, junk culture, and blatant sexism.
Dr: ...And little girls and then involvment with power tools.
MRR: What message do you want to get across with your music?
Paul: The glory and beauty of crime.
Randy: Remember, crime pays - getting caught doesn't!
Tim: The thrill of making national headlines.
MRR: What crimes have you most recently committed?
Dr: Causing a violent native uprising on my private island.
Paul: My most recent offense was involuntary manslaughter and defiling graves.
Tim: Well, I earned my nickname, "The Strangler," from my incident in my home state, Wisconsin, when they found a little girl in the woods, gutted out like a deer, hanging up from a tree with a guitar string around her neck. They didn't have enough evidence to convict me, but the nickname stuck.
Randy: My nickname says it all!
MRR: Who are the honorary SERIAL KILLERS?
Paul: We consider Krazy Jeff to be the 5th SERIAL KILLER. He does all our special effects. Without his effects, the band wouldn't have nearly the visual impact. And one of our other accomplices we are blessed to have working for us, Mark "Mr. Punverse" Fast. His contributions include lyrics and a live rendition of "The Body Rules!" And Larry "The Mastermind" Kay; he produced our demo and is instrumental in helping us put out our forthcoming album.
MRR: Give details about the record.
Tim: It will be out on Afterbirth Records and will be out hopefully by Christmas. It is tentatively titled Women Can't Resist Us... Especially When We're Armed.
MRR: What power tools do you recommend for a good massacre?
Dr: I'm currently sponsered by Black & Decker, so I have to endorse their products. It starts right up in the deep freezer and cuts real clean.
Tim & Paul: We're both devotees of the McCauli 24" gas powered deluxe. It's light, handles easily, and won't recoil when you hit the bone.
MRR: Can you reveal anything about the darkside?
Dr: We can't devulge a lot, but the darkside is what gives us certain advantages over other bands.
Tim: We have been to the 13th step of the 13th pyramid.
Paul: We have laid with the beggers of Calcutta and dined with the woman with the 3rd eye.
Dr: For six months, we sat on the rock of indecision.
Paul: For six months we were strapped to the tree of woe.
Tim: Finally, a year later, we were guided by Aboughadien and the chairman of the board to the pond of knowingness. Having suffered and then having gazed deep, we realized our potentials and it is through the focused power of the dark side that we've accomplished so much in such a short time.
MRR: Any further plans?
Dr: Look for us on the "Uncle Floyd Show."
Tim: After our album comes out, we plan to launch our first cross-country mass murder spree and tour.
Paul: I plan to compile all the great speeches of exiled Ugandan dictator, Idi Amin, on a 2 record set called Idi Amin: The Spoken Word.
MRR: Anyone you want to say thanks to or say hello to?
Paul: The lovely and talented Bradley sisters and the girls at Plage Tahiti.
Tim. Ed Gein for bringing me into this world.
DR. Tobe Hooper for "Texas Chainsaw Massacre Part 2." What an inspiration!
All. Fat Howard!!

SERIAL KILLERS/ 3613 Spring Garden St./ Philadelphia, PA 19104

CANADA

FORBIDDEN BEAT

"Starve the Rich (& feed the poor)"
I read the news today:
Soup kitchens closing down.
Foodbanks running empty,
No more food to go around!!
If you want to feed the poor
You have to starve the rich.
We didn't really want your Expo 86
If you want to feed the old
You have to starve the rich.
We don't want your money,
Just a full stomach!!

"The Forbidden Truth"

by Scott Berry/ photos by Mike Kamerling

Vancouver, Canada has had a long tradition of "mongrel" or "fuck" bands - that is, bands made up of members of several different punk bands. RUDE NORTON, SGT. NICK PENUS AND THE BRASSBALL BATTALION, and JUDAS GOAT are some notable examples of past Vancouver "fuck" bands. The tradition carried on in 1986 too, with the formation of FORBIDDEN BEAT.

FORBIDDEN BEAT was put together in Dec. '85, just after bassist Mike Dennis left the alcohol-ravaged BILL OF RIGHTS. He got together with guitarist Neil Embo (ex-HOUSE OF COMMONS, ANOTHER KIND OF BLUES) and "Superstew" Temple (ex-drummer for BILL OF RIGHTS, SOLDIERS OF SPORT, DER MITTLEGANG). They recorded 4 songs which were soon released as the Driving You Insane EP by Undergrowth Records. It got a lot of really good reviews, and a couple of stinkers, too. The sound was metallic punk, with driving melodies, and some pointedly political lyrics.

The line-up had expanded into a potent 5-piece when they made their live debut. Since then, virtually every one of Vancouver's 2nd generation of punk bands have been represented in this outfit. The last line-up featured DEATH SENTENCE and NG3 drummer Odd Noxious on bass, and Deiter Piltz (IRRITANTS, NG3) on wicked 2nd lead guitar, in addition to the original three. As well, Nev "the Impaler" Burns (current DAYGLO ABORTIONS) served time in this gang. Their live shows have been fun, chaotic, and intense. They have never played outside the city, but reports have leaked as far as Toronto, where a mainstream, commercial music rag called their live shows "out of control at times, a spectacle, but definitely not lacking energy." The dual-lead guitar concept worked great as well, creating a powerful wall of sound for vocalist Mike to thrash around to.

The ever-changing line-up is changing as you read this, as most of the members are off pursuing different projects or are touring with other bands. But Mike is hard at work writing new demented songs for an LP, and will emerge with yet another lineup of promiscuous musicians soon. He claims the new lineup will sound like "the Beach Boys meet Motorhead." Could be interesting. For information, posters, stickers or their 4 song 7" ($4), write to the FORBIDDEN BEAT c/o Boogaloo Records/ 106-1419 Harwood/ Vancouver, B.C./ Canada V6G 1X7.

CHICAGO

IMPULSE MANSLAUGHTER

Karl Patton - vocals, Chris Hanley - guitar, Glen Herman - drums, Flipper - bass

MRR: When did Impulse Manslaughter form? How? Why?

IM: Impulse formed Dec. 31st, 1984 right after we realized Big Brother wasn't watching. We formed it just for fun and discovered we were capable of writing songs that folks enjoyed so we started to take it seriously.

MRR: How would you describe Impulse Manslaughter?

IM: We are mostly into having fun and making the best of things when they are not fun. We also like poking fun at silly metal people and their hairspray heads.

MRR: Do you call yourselves "metalcore" or what?

IM: I don't like to put a label on our stuff because that gets the band into a rut. We are trying to appeal to a more punk audience but mostly the "death metalers" enjoy us. Others call us speedcore for the most part but we have many slower songs and "punky" songs so we're just an all purpose band I guess.

MRR: What are you writing about lyrically?

IM: Lyrically we write about the things in life that are to be laughed at. TV shows like "Different Strokes" were the basis for our "Vomit Heads" song. Things that have caused us grief (i.e. police, teachers, authority, lack of gigs, and money grubbing capitalists) are also the subject of our songs.

MRR: Tell me some things that piss you off.

IM: Stereotypes piss me off plenty. The fact that the band has hair length causes many people to commit us to being a metal band. If they could read our lyrics maybe some would understand, but labels really suck. Animal cruelty has to also be at the top of the list along with greedy party chicks who only want your drugs and not your affection and people who put you down for what you believe.

MRR: Who are some of your influences?

IM: Musically our influences are Motorhead, Articles of Faith, Die Kreuzen, Discharge? And anything with cool drums in it. My personal influence is Chrome for diversification. But otherwise any music that has the band's hearts in it like Soul Asylum.

MRR: What is your definition of punk?

IM: Punk is being what you want to be, believing in what you want to believe and dressing any way you want without conforming to what others image of punk means. Just being yourself, being proud, and fighting against things you believe are wrong.

MRR: Closing comments?

IM: We would like to come to your town and play this year. If you're doing a show let us know. Also, if you ever come to Chicago a real cool person named Danni does a lot of hall shows and would be interested in bands to come play. Call her at (312) 525-6673.

Glen Herman, Impulse Manslaughter/ 4528 N. Lawndale/ Chicago, IL 60625/ (312) 478-0573

SOUTH CAROLINA

FEAR ITSELF

FEAR ITSELF. The name says it all. The band bases itself out of South Carolina, although the member come from four disticly different parts of the country: Seattle, San Diego, Pennsylvania, and Connecticut. This may account for their distinct, different yet always powerful and eerie sound.

The guys in the band are as follows: Bulcken-drums, a drummer not in the usual hardcore/punk vein of drumming with a one-two beat, but a drummer who shows his versatility with his influences from BAUHAUS to D.R.I. showing through; William-bass, joined the band last because of a lack of a bass player. He's the youngest member of the band (who used to play guitar) but who has mastered the bass lines of this band in record time; Stewart-guitar, the guitar from Hell. The eeriest, but one of the most distinct and powerful guitarists I've heard in a long time; Kustreva-voice., probably the best new vocalist in hardcore today. It sounds like a mixture of Barrie (CHRIST ON PARADE), Tommy (LUDICHRIST) and Roger (AGNOSTIC FRONT) all rolled into one. His voice goes right through you like a rusty razor through sandpaper. Their music is strong, powerful, energetic and eerie, yet quite diverse. They say their major influences are LUDICHRIST, BORN WITHOUT A FACE, CRO-MAGS, DISCHARGE, and BAUHAUS and a few others too. Their songs range from semi-slow to raging thrash and many have incredible rock'n roll breaks in them. Nothing here is generic, all this stuff shreds.

Ignorance

The day has come and it's no wonder
The rise and fall of power is over
A silent world, one lonely night
Everything's black and out of sight

Great tales of horror forever told
No one listened, no one was sold
One thing's a fact we're all gonna die
If you listen to the supreme lie

You let the situation get out of hand
Now there's no platform to take a stand
Nothing is left, nothing's to be
No one learns the lessons of history

No one ever listens, everyone lies
No one ever learns, so everyone dies!

The lyrics for most of the songs are about or based on....you guessed it, fear. Unlike most bands who pick a name cause it's cool, this has a definite relevance to their lyrics and atmosphere. The fear they write about ranges from nightmares to helplessness, religion, and to the ultimate fear--war and nuclear holocaust. The one basic theme though is that fear is caused by and comes from inside the human animal. Some of the song titles are, "Your Worst Nightmare", "Trial by Combat", "A Living Hell", "Pray for Death", "Final Conflict", "Prophecy Fulfilled" and "Beast Within", to name a few. Kustreva and Bulcken write most of the music and Stewart lays down the basic rhythms and the whole band aranges it. Some of the songs require a few readings others are quite clear, but all do mean something. Abstract is a good word, but thought out, not farfetched. For the music again, you have to hear it to believe it. The demo put out earlier, doesn't even hold a candle to the new material they have.

To wrap it up, here's what you've got. A band that most people (even locally) don't even know about, but one that has broken open many new barriers with a style all its own. Powerful, forceful, strong drumming, pounding bass, guitar rhythms to make punks thrash till oblivion and metal heads bang their head bloody, (maybe knock sense into them too) and vocals to torment your soul with gut inspiration and cool lyrics then you may be ready for these guys.

Don't pass up a chance to check these guys out. I've known Kustreva for a long time and he and the rest of the guys believe in what they say and play. Get ready for probably one of the best new bands this year. Remember, you have nothing to fear, but FEAR ITSELF.

Their upcoming LP, Till Death do us Part, is due out in December. For more info contact them at Phantom Records/ P.O.Box 39275/ N. Cont. Sta./ Charleston, SC 29407.

BAY AREA

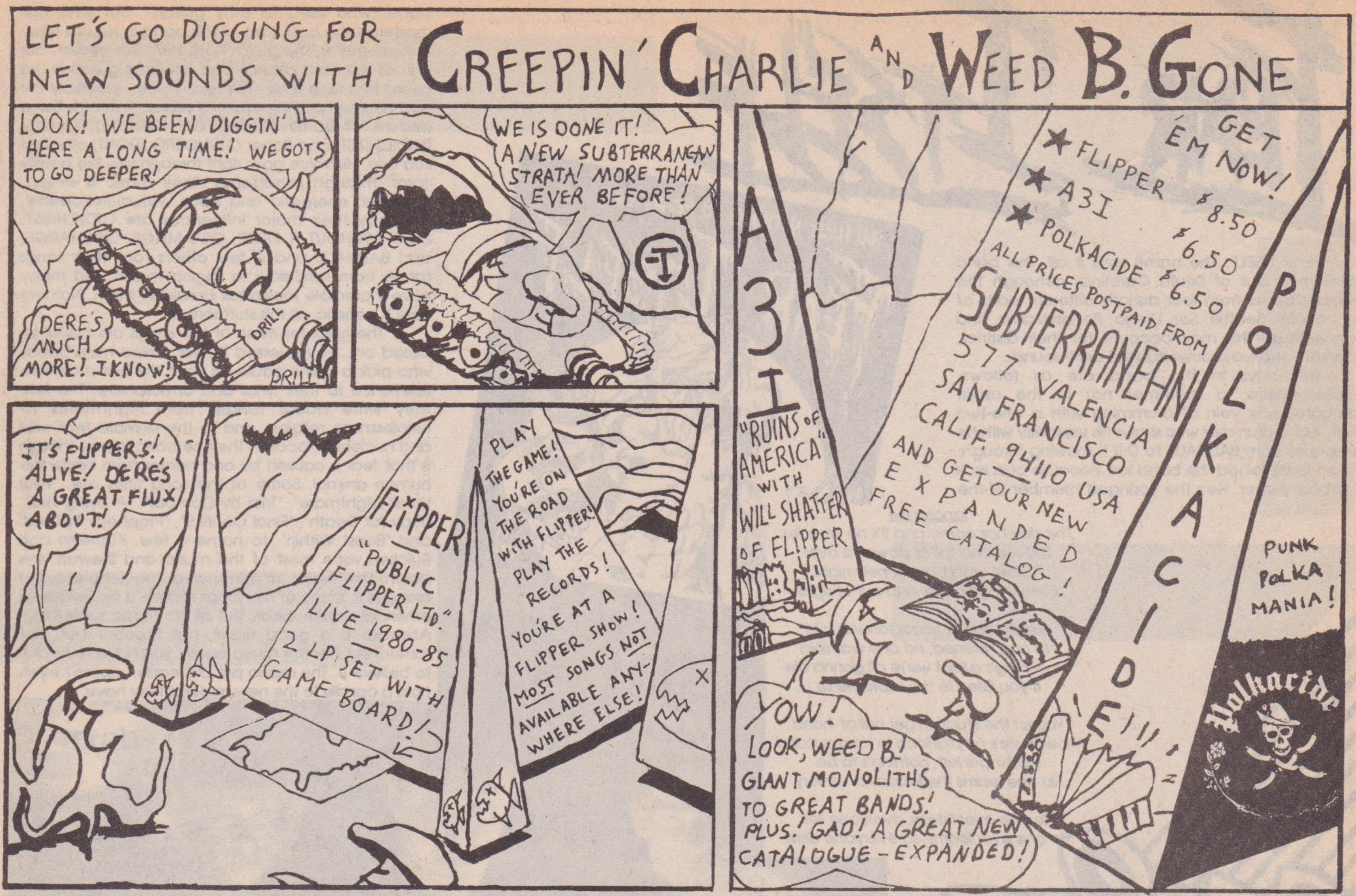
DECLINE

DECLINE was created in May of '86 by Mike, Doug, Tim, and Craig. Most of their gigs as of yet have been in garages and living rooms in Concord. They've also played a couple of shows at the On Broadway. In August they recorded a 9-song tape and just recently they added a second guitarist named Brian. Future plans include practicing next Sunday.

Write all your letters to: DECLINE/1690 Tammy Lane/ Concord, Ca, 94519 and if you want our tape include two dollars.

THINK AHEAD

Think about tomorrow
Instead of way back when
Matters where we're going
Not just where we've been
We'll just repeat the past
If it's all we ever see
Take the first step, light the fuse
Thoughts yearn to be free
Think ahead - Take a stand
Think ahead - If you can
Think ahead - Take a stand
Think ahead - I know we can
Alone we sit in chairs
Bonded to their frames
Codes suppress desires
Past distorts our aim
But once-strong joints have weakened
Break those bonds and rise
We're not blind, too much is wrong
Open up your eyes
Forever the timeline stretches
We strain to see its end
Memories fade into the past
Good and evil blend
Truth obscured by fantasy
Were we really there?
Enough nostalgia, liveand learn
Onward we must dare



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Chicago Area/ Impulse Manslaughter

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Dec. 14, 1986 - Portland, Ore.
Dec. 27, 1986 - San Fran, CA.
Jan. 3, 1986 - San Diego, CA.
Jan. 8, 1986 - Boise, Idaho

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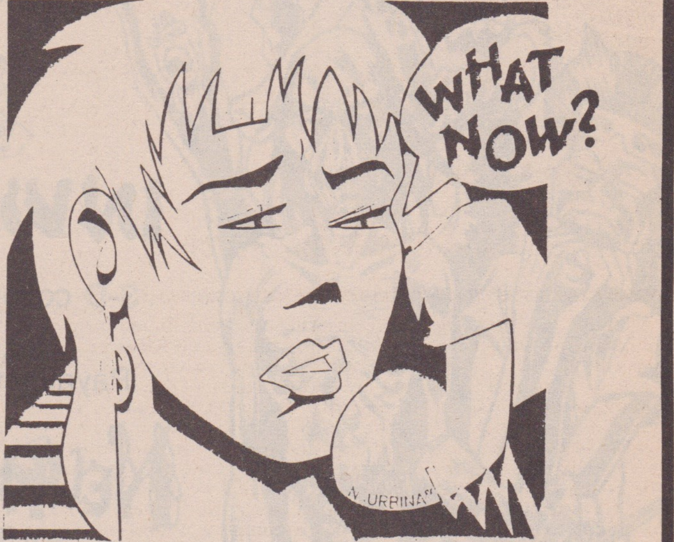

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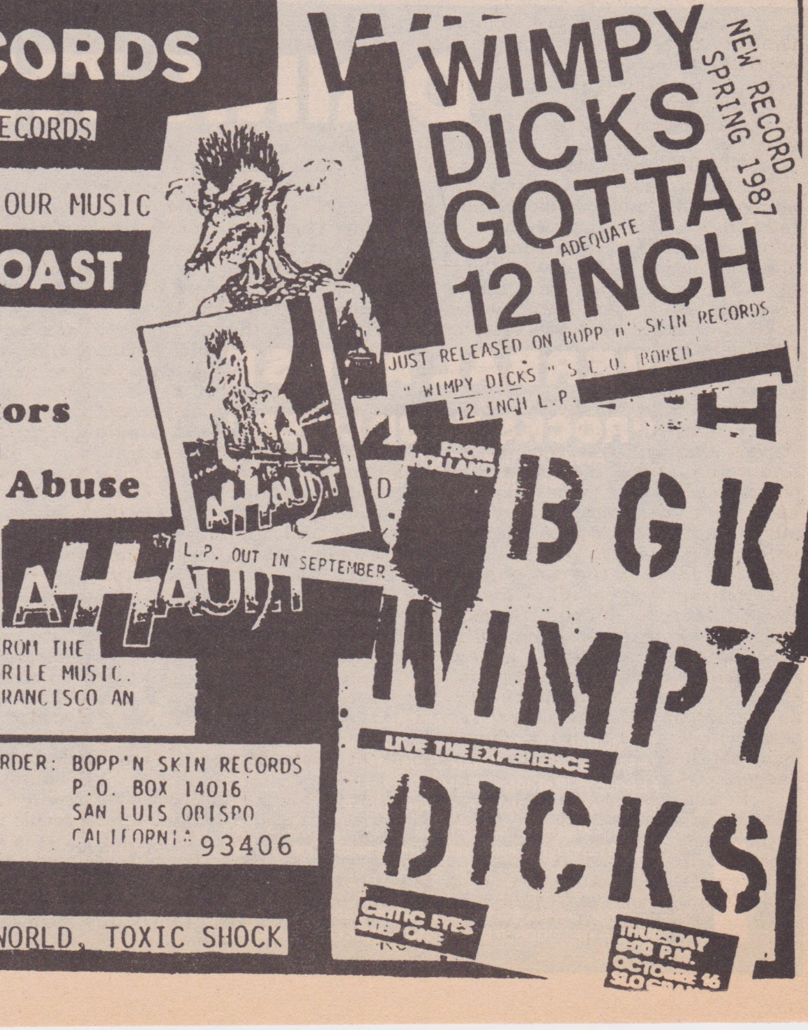

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IN SEARCH OF ENEMIES

A CIA STORY

John Stockwell

Former Chief

CIA Angola Task Force

The following lecture is by John Stockwell, a former CIA officer. Though recorded in 1984, it is still very much on the mark for today's unfolding events in Central America and southern Africa. Stockwell, since going public when his conscience demanded it, has been the target of government and CIA harassment, including law suits which required that the profits of his best selling book, In Search of Enemies, be given to the government, as well as the CIA having prior censorship to any future writings. He now goes on lecture tours to get his message out. This particular speech was originally aired on MRR's home station, KPFA, and we undertook the transcription with the station's blessings.

Thank you very much for inviting me and for so many people coming out. As we get into my lecture, I think you'll see why I would be especially and deeply appreciative of this approach to education. We have very controversial situation in Central America right now, and it's going to get worse in my estimate. To correct a detail, I've been to Nicaragua several times in the last few years, but I don't go to El Salvador--death squads down there. There are some people in the CIA who don't like me very much for what I do and what I say, and I think I'd be giving them too much of a cheap shot if I went there.

I have this dubious distinction of being the highest ranking CIA case officer to go public and call for a complete reassessment of our national security rationales. Others have gone public, higher ranking than I was, and have written books apologizing for the CIA and promoting its position in our government and our society. I had 13 years in the CIA, I rose to the rank of GS 14, which was like a colonel. In my last job I managed the secret war in Angola, was chief of the task force that ran the global program that focused specifically on the fighting in Angola. I sat on a subcommittee of the National Security Council in order to do that job. I also had 19 years experience in the Marine Corps, active duty and reserves. Paramilitary expert, intelligence officer was what I did in the CIA.

What we're here to talk about tonight is Central America, but Central America put into the perspective of the United States' national security compulsions, a much bigger thing, unfortunately, than El Salvador or Nicaragua. We're going to talk about CIA wars, current and past, and how they tie into bigger wars. The subject of the U.S. national security and the secret wars--covert actions they're called--is vast, we can't possibly cover it all tonight. We're talking about 10,000-20,000 covert actions run in the last 37 years--that's a lot. A lot of these things are very bloody and violent. We're talking about a minimum figure of a million people killed in these covert actions that the U.S. has the responsibility of engineering, triggering, stimulating, or at least fueling the existing fires. I'll talk about my own experiences and information that's now in the public records. I urge you not to take my word for anything that is said here tonight. Our leaders have a tradition which they have publically defended--their right to lie to us--first defended by Robert MacNamara back in 1962, the government's right to lie to the people on national security matters. So I could be lying too, obviously. So don't take my word for it--go out and dig it up for yourself.

My background, by the way, is about as conservative as you can get. I went through college without ever having had a single conversation with what you would call a "liberal", much less a radical. And lecture series' like you're sponsoring here didn't exist. A lot of the books that I've read, on my bibliography, didn't exist back then. I didn't know the truth about what my country was doing in the world. On the other hand, there was a heavy conditioning and training of us to military activities, to paranoia, to hate--it was the height of the Cold War--"Stand up to the communists and fight", "Defend your country", and you can imagine all of the cliches that I grew up with and as I trained into the Marine Corps and went through Officer's Basic Training, all of the training, killing communists, fighting "gooks", as we called them. And then I got out of the Marine Corps, and after an interlude in business, wound up in the CIA--recruited to be a field case officer. They were interested in my experience, living overseas in Africa as a child, my Marine Corps paramilitary experience, and I joined them with a great sense of joining the elite of our foreign service, of being out there with the best where the rubber meets the road in a cruel, dangerous world.

I went into the CIA without any qualms; we didn't know back then what we know about the CIA today. Of course, it's still recruiting a lot of young men who haven't bothered to read the record, who might think otherwise if they had. It has no problem finding people to travel and experience its adventure and do its "super-patriotic, altruistic" things. And that's the point of CIA recruiting, is that the CIA does not think of itself as an evil organization or as people who do distasteful things. In training, they do not talk of themselves as goons and thugs--to the contrary, we're the diplomats, that was our basic cover. They taught us how "good" we were, as human beings and as a country, in comparison with the Soviets and the KGB. They taught us that the KGB outnumbered us 35-to-1, but we could handle them overseas because people in the world knew you could trust an American and you couldn't trust a Russian, therefore we could be much more effective on an individual basis. In the world's richest spy organization, you never used the word "spy", because it has a perjorative ring. You're not seducing into commiting treason against their countries by spying on them, you're inviting them to join in the struggle to keep the world free, and they're your agents, your friends. We gave out a lot of money but we never bribed anyone--what you were doing was giving them money so they wouldn't be distracted by their financial problems while they joined you in the struggle to keep the world "free".

And then we went out into the field. My first three assignments were in Africa, working out of embassies, coat-and-tie stuff...cocktail parties, dinner parties, meeting people in cars between the social functions--to get notes, to send reports back into headquarters about what was happening in those countreies. I worked hard, I was lucky, I was at the right place at the right time, I became Chief of Base at Lumbashi, and then I became Chief of Station in Burundi, sort of the CIA's equivalent of Ambassador. Again a sense of being on a roll, of things clicking for me, a sense of knowing something about the business, of being good at it, and what I came away with from those six years was a sense that nothing I had done or seen done in my posts or any others posts really had anything to do with United States national security interests. We had no national security interests in Burindi except a vote perhaps at the United Nations. Otherwise, it was far way and we didn't trade with them very much. We had a very vigorous CIA case officer running operations all over the place. Everybody in town always knew who we were--let there be no doubt about this, secret agents are not very secret abroad. The people in your own embassy know who you are; the people in the other embassies know who you are; you usually have liason with the police so they all know who you are; and of course, they all have families and cousins, and when you go to the police chief's house, his whole family knows you're CIA. And we were handing out a lot of money, and that was a felony. And whatever we called it, we were in fact seducing people into commiting treason, breaking the serious laws of espionage. And it was known that we were doing that and it was not helping U.S. credibility for us to be there and doing these things.

And then I went to Vietnam, 1973. By then I was a young major, and I made colonel while I was there (these are military, but we had civilian grades, but the same effect). I was to work out of the embassy in Saigon, working against the French and what we call the "Polgarians", Poles and Hungarians of the International Peace Keeping Force. A guy shot himself upcountry, and I was snatched away and made a provincial officer in charge of the Tai Nin province. Now this is suddenly where my life got much more serious. In the Marine Corps I had been between wars; my first eight years with the Agency, I had been working out of embassies. No bombings, no torture, no secret wars going on--just diplomatic, very clean in representation. Suddenly I was upcountry in Viet Nam in a cease fire that became very, very bloody. The world became very dangerous for me, and very real for me. In the winter of 1975, the South collapsed like a big vase hit by a sledgehammer, shattered, fell apart. The evacuation, of course, was the first defeat (it was called) for the U.S. in any war, a great "humiliation". Some of you will remember the confusion from TV, but being there on the ground was worse. The horror of it, the fear, of people that died, and particularly the people that were left behind. And this is where I was scarred deeply, and yet the CIA director, Bill Colby, made a decision that we would not try to save our own people and get them out, the 3-4 thousand who worked for the CIA itself. We would burn our files and get ourselves out, but we would not take responsibility for getting them out. We were not permitted to put

together a practical evacuation plan, by orders from headquarters in Washington--they simply did not want to be bothered by trying to save our people. So, you had a situation where the State Dept., USIA, AID, DAO's office, all saved all of their employees and got them out on boats and planes, and the CIA dumped its own. I was standing up to my boss about this and he gave me a quote that I think says it all, and mind you this is at the end of the U.S. 10-year war in Vietnam, which was at the end of the 15-year CIA covert action, 2 million people had been killed, one 500 pound bomb has been dropped on the country for every citizen, 90,000 tons of deadly gasses and herbacides have been dropped on the country, and we're leaving. And about our employees that we're leaving behind, my boss says"John, it isn't our fault that these people have the misfortune of being born Vietnamese." And so we got on the planes and said "Bye" and we flew away.

I went back to Washington and looked around, there was nothing to do, no jobs for us, they sent us home, so I got 3 months free leave down in Austin, Texas. I was planning to get out of the CIA, I could not work for this organization any more, but I was divorced, had child support payments to make, wanted to keep a career going working in some other branch of the government to keep the paychecks coming in. Then the phone rang, a call from Washington, telling me that something big was going down and that I was part of it. "Be ready to travel and be in my office this afternoon." So I walked into the Chief of Operations office in the Africa Division, and he proceeded to tel me that we were launching another covert action. Mind you, we in the business thought that Viet Nam would be the end of covert action for 20 years. In one 3-week period of time we had closed down CIA operations in Viet Nam, Cambodia and Laos--a thousand case officers put out of work just like that. And we thought that we had learned a lesson and that we wouldn't do these things again. I was dumbfounded. He proceeded to tell me that the Russians, the communists, were moving to take over Angola, to exploit our weakness right after Viet Nam, that Henry Kissinger wasn't going to let this happen, that he ordered the CIA to stop them, that he had given us 14 million dollars, that the first plane load of arms had flown out the night before, and that I had been picked to run this secret war.

Well, I took the job, in part because of that appeal. I was planning to leave the CIA, and do not propose that I was a clear-thinking human being then. My understandings, my perceptions of life as I had been taught, weren't holding up. I hoped that I would find that if you got inside the bowels of Washington managing one of these wars, that you would understand why they were necessary and that they would make better sense than they seem to if you were out in the field. So, I took the job, to sit on a subcommittee of the National Security Council and have privy to every secret, every cable, every memo, every "one copy, eyes only for the President" letter that was written about the situation in Angola, so I would know if it was a matter if what happened in Viet Nam was CIA mismanagent, cowardice and cynicism, or if it was true that there was a problem with the government as a whole, a national security complex at a different level. And I frankly hoped very, very much that I would find wise graybeards making tough decisions based on desperately threatening information. Then I could have left the CIA, but at least believing that my country was trying to do the right thing.

Obviously, the fact that I'm here in front of you today means that I did not believe that I found that to be the case in the Angolan operation. To begin with, the people running this program were not Africanists, they didn't know what was going on in Africa. Let me run down the chain of command, just to give you an example. President Ford, as you recall, was notoriously an intellectual "giant". Remember, they wrote that he played football and hit his head too many times, and that's just about right. This man barely knew where Africa was. Henry Kissinger is supposed to be a genius, but I'd play chess with him any time based on what I saw of him. Angola was sort of like a pawn on his chess board, and he was very careless with it. It's been reported very well that this man is not interested in anything south of Boston, and if you got south of the equator, he was quite, quite cynical. We couldn't get his attention, we couldn't get him to focus on the problems and decisions we were making. CIA Director Bill Colby had never served in Africa; he had been in Europe, Southeast Asia and Washington for his whole career. The Deputy Director of Operations, Bill Nelson, had never been to Africa; he had served in Europe and SE Asia. Jim Plotz had done his entire career in Euope; he had just come into the Africa Division after just two two week tours of the African continent, and that was his expertise. His deputy, who I call Carl Bantam in my book (not his true name), had done his entire career in SE Asia, running covert operations; he had never set foot in Africa and could care less about it. It came all the way down to me to find someone with an Africanist background, and I had been away for 2 years in Viet Nam and wasn't up on what was happening in Angola. What I found was fat old men sleeping through subcommittee meetings of the National Security Council, of which we were making decisions that were getting people killed. And I mean that literally, they were dozing off. Senior Ambassador Ed Mulcahey wore these glasses and smoked a pipe and had a big, fat stomach, and would prop himself up so you couldn't quite see if his eyes were completely closed. Then his head would fall over. While we were making decisions that were killing people in Angola.

I could tell you many, many anecdotes and specifics, but I've written a book about it and you can read it there. I'll just give you one, briefly. I call it the "Kissinger Chair". NSC meetings were high pressure things of course. Busy, important men who are impressed with their importance (and I'm not a chauvanist, and I don't believe there's ever been a woman to serve on the NSC), steaming into these meetings with busy days--they have an hour budgeted to make some decisions and they go about their busy days. The CIA Director normally briefs them when you're focusing on CIA matters. Bill Colby would brief them on Angola, a colonel waves around some maps and charts and then gives them an Options Paper, they ask a few questions and they check an option. That colonel moves out, another one moves in with maps and charts of Micronesia for another briefing and another decision. And the first briefings on the Angola operation went like this: "Gentlemen, this is a map of Africa. Now here's Angola. Now in Angola you've got 3 liberation movements. There's Holden Roberto's FNLA, they're the good guys and he's been working with us for 14 years. Then there's the MPLA, they're the radical Marxists, they're the bad guys." And they'd use exactly those words when they were sorting this out. "They're the bad guys, and they're led by this drunken, psychotic poet Augustino Neto. And then there's another unit, UNITA, led by Jonas Savimbi, who's supposed to be pretty good. We don't know, he's been pretty radical before but he seems to be coming around and maybe we can work with him." And then we would brief them. Anyway, one day Henry Kissinger came steaming in 5 minutes late and people were sitting around talking, waiting for him to get there--the Secretary of State. Now remember, this is in the bowels of the White House. So, the Secretary of Defense, who is no lightweight, was sitting in what was normally Kissinger's chair. And Henry came steaming in and said "My chair please." And the Secretary of Defense said "Hey, I'm comfortable, you sit down there today." And Henry said "No, that's my chair, I'm the Secretary of State. You sit down there." And they argued for 5 minutes. Now Henry has a lot of moral courage,I'm sure, but physically he's not very impressive and couldn't throw him out of the chair, so he went down and sat at the other end. But he turned his back and sulked and wouldn't watch the briefings that day or participate in the discussion because he couldn't have his chair. And we were making decisions that were killing people. I did not think that this was very professional.

I could give you many other examples, but even at a broader level, what I found in this program was that the U.S. was responsible for that war, for the aggression in Angola. We led the way at every step of the escalation of the fighting, while trumpeting the opposite to the world. I found that we lied at every level of everything that we did. We lied to the President, we lied to Henry Kissinger, but they wanted us to tell them these lies, they wanted to give them the rationales. They oversight committees of Congress were very angry at what we seemed to be doing, so we lied to them. We lied about what we were doing, we lied about what the other guys were doing. And this is perjury, and it's a felony to lie to the Congress, and CIA Director Bill Colby gave 36 briefings to the Congress that were false. He assured them that we were not working with South Africa, and we were. We were delivering arms to the South Africans and coordinating battles with them, yet he said we were staying well away from them. They wondered if we had anything to do with the mercenaries that were appearing in Angola, and he assured them that we did not. In fact, we had 4 mercanary armies that were fighting inside Angola, that we had budgeted for, sent people to Europe to recruit, and delivered inside Angola. We lied to the public, to the world, primarily through the U.S. Ambassador to the United Nations, Patrick Moynihan at that time. Note the things that Jeanne Kirkpatrick had been saying during her tenure as U.N. Ambassador. Now the program's been admitted about Nicaragua, but at first her outrage, when she would storm out of the Security Council upon being told by the Nicaraguans that the U.S. was being aggressive towards them. The U.S. Ambassador to the U.N. was our principle mouthpiece, and every statement that he read during that entire period was 1) false, and 2) had originated in CIA headquarters. Also, the State Dept. spokesman--we would send over to him a paper that had 4 paragraphs, and would say "Call us 10 minutes before you go on because the situation may have changed and we'll tell you which paragraph to read." And all 4 were false, not one was true. I did not see these people once go into one of those meetings and say "Hey, why don't we tell them the truth today 'cause it really doesn't make any difference."

The truth had nothing to do with it. You didn't take the facts and say "This is how we can make these facts more palatable." What we were doing was sitting there thinking "What can we say that will turn their minds in favor of us and against the "evil Russians and Cubans." And we lied and we lied and we lied. Moreover, and this is where I got the eventual title of my book, the MPLA, these "bad guys", did not want to be our enemies. They sent delegations to Washington and said "Hey look, we're gonna win anyway, we've already got it won, and we want to be friends with the United States, please work with us and don't fight us." And we fought 'em. We said they were only doing that so they could have Angola in a walk over, and what happened was we fought them, a lot of people were killed, and they won anyway, and, were they in fact trying to distract us from doing the right thing? The historical record now shows that they were quite sincere. I'll show you how sincere: we forced Gulf Oil to quit pumping out of their oil fields there during the war because the revenues would have to go to the government in Luanda. As soon as the war was over, our forces were crushed and routed, Gulf Oil was invited back in by the "bad guys", the MPLA, and within 3 weeks Gulf technicians were pumping the oil, guarded by Cuban soldiers to protect them from CIA mercenaries who were still mucking around in northern Angola. They immediately proceeded to buy 5 Boeing 737's from Boeing in Seattle (they did not buy Aeroflot from Russia), and they had 52 Americans go in to install radar systems. And now these years later, Gulf is testifying, lobbying in Congress to establish relations between the 2 countries, saying they have found the MPLA to be reliable business partners, you can work with them, there's no problem dealing with the so-called radical states of southern Africa. There was no practical reason for what we did in Angola, for the people we killed there.

I quit, I wrote my book trying to take my story to the American people. The title of my book is In Search of Enemies. I wrote this in secrecy because when with the Marchetti ruling of the Supreme Court they would have shut me down and censored it had they known about it. I got the story out. What I had found out was that Angola was not an abberation in our foreign policy, and by the same token neither is Nicaragua today. This is something the CIA has done a lot of. The CIA was formed in 1947 and the charter read that there are no rules in such a game, hitherto acceptable norms of human conduct do not apply. If the U.S. is to survive, longstanding American concepts of fair play must be reconsidered. We must develop effective espionage and counter-espionage services. We must must learn to subvert, sabotage and destroy our enemies by more clever, more sophisticated and more effective methods than those used against us. It may become necessary that the American people become acquainted with, understand and support this fundamentally repugnant philosophy. We must learn to subvert, sabotage and destroy, and that's what we created the CIA for and that's what it's learned to do.

I'll give you a sense--I've told you 10-20,000 covert actions. I'm going to touch on a few of these. Mind you, the CIA was put together to check the Soviet threat to the world. At that time, the fraud was that the Soviet Union was on its knees in 1947, had lost 20 million people killed in WWII with another 24 million people homeless and its industrial base had been destroyed. Read Daniel Yurgen's Shattered Peace for a sense of that. Read also the Church Committe Reports of 1975, documenting several thousand covert actions run since 1961. Destabalizing is not a nice thing to do to a country. What you're trying to do is to make the people so miserable that the farmer can't haul produce to market, children can't go to school, women can't leave their homes for fear of being attacked, hospitals are treating wounded people instead of sick people--to make the people of the country so miserable that the economic and social fabric of the coutry tear apart as a technique to put pressure on a government that you don't like. We did it to China for 19 years, parachuting teams in from Quemoy, Burma and Tibet. This lead, was part of the orchestration, the propaganda, the hosatility, the friction--the Chinese reaction of hating us for it but not being able to parachute teams into the U.S. because of our military might, lead certainly in part to the Korean War. And yet Communist China today is President Reagan's big friend. He's playing a China card, his big visit to China to help himself get re-elected.

Cuba: remember Fidel Castro came to the U.S. for his first trip after he took power. He met with then Vice-President Richard Nixon, who turned him off by saying "Welcome aboard, we didn't like Batista anyway. No problem, and you'll get your fair share of the action." And the action was drugs, prostitution and gambling. Castro couldn't do for his people what he wanted to do with that kind of support, so he turned to another system. The U.S. organized the Bay of Pigs invasion. It was a fiasco, so they organized the operation Mongoose, a covert action to destabilize Cuba. For 7 years, teams went in by plane and boat. They burned sugar cane crops, biological warfare with Swine Fever in the hog population. Remember how upset we were with the bombing of the Marine barracks in Beirut? They put bombs into department stores in Havana killing lots of people, put a bomb in the port of Havana--boom! it went off, people are digging in the rubble to pull out the wounded and the dead, and a second bomb goes off, and it's the big one. They tried 13 times to kill Fidel Castro. Read about that, if you like, in The Fish is Red by Hinckle or see the CBS special done by Dan Rather and Bill Moyers called "The CIA Secret Army".

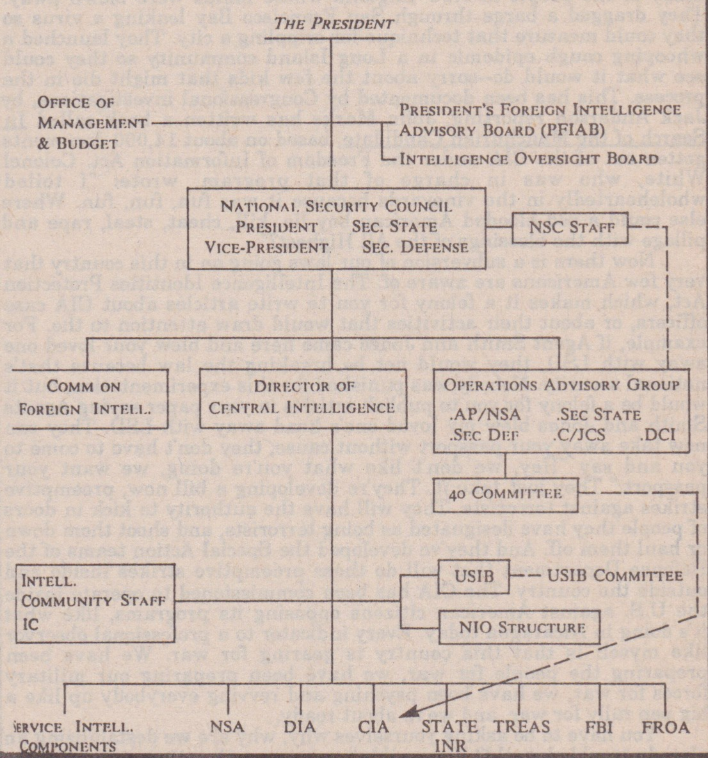
In the Congo, the CIA ousted and killed the democratically elected Prime Minister, Patrice Lamumba, and installed Mabuto in power through murder, bribery and corruption. There has been no democracy in Zaire since that date. Today, Mabuto's personal fortune is listed at about 4.5 billion dollars; the national debt of Zaire is about 6.2 billion dollars. And conditions inside that country are about what they were 80 years ago, in terms of schools, jobs and health facilities. Read Jonathon Quitney's book Endless Enemies which deals with that very, very effectively. You've always wondered "Why do the New York bankers permit these dictators around the world to steal the billions of dollars they do?" The Shah had 16 billion, Somoza had 1 billion, Mobuto had 4.5 billion. Jonathon Quitney will give you a feeling for that. These banks extend loans to these countries, they're risking nothing because the loans are guaranteed by the U.S. taxpayers. The country makes some money, it's used to pay off the interest so the banks can make some money themselves, the dictator has to get his cut of the action for everybody to be happy--the banks don't lose a dime. But none of the money goes to the country itself. The money goes from our accounts in our banks to their accounts in our banks, and then back in interest payments to our accounts in our banks. Also read The Congo Cables by Madeline Kalb, the wife of newsman Marvin Kalb, about the U.S. engineered the overthrow and killing of Patrice Lamumba in 1960.

In the Public Safety Program, for 26 years we were trying to keep the status quo in Latin America by training and building up the police forces, we were teaching them how to build intelligence data bases by arresting people, interrogating them, then arresting other people, interrogating them. This kind of interrogation involved torture. One of the women who went through this--by the ways, there's lots of sources on this: Amnesty International documented masses of it; United Nations studies, the U.S. Congress investigated and documented and closed it down. You can read the book Hidden Terrors by A.J. Laing, which puts it together in a simple book form, and if you really are concerned, you can go out and find some of the people who were victims of this thing and talk to them. I've done a little bit of all of the above. So, one of the Women who's shown in the film "On Company Business" was tortured for 2 years in Brazil, and she said one of the most horrible things about this was the fact that the people who were torturing her were not raving psychopaths. If they had been, she felt she could have broken contact with them. But they very normal, everyday people. She told about how she was being tortured one day, naked on a table with 5 or 6 men in the room doing these incredibly degrading, painful things to her body, and there's an interruption, a phone call for the American in the group. And so people take a smoke break, and she can hear him talking on the phone in the next room, and he saying "Oh hi honey, I can wrap it up here in another hour or so and pick up the kids and meet you at the Ambassador's on the way home from work."

This program was closed down a few years ago, so we don't have to be concerned for our responsibility for it having been done by our government in our name and we wouldn't do that sort of thing any more---would we? What about Grenada? This country was not at war with us. President Reagan didn't like the government and he needed a distraction for the people from the bodies coming back from Beirut, and so they invaded Grenada, killed a bunch of people, and took all the members of the government and put them in a hastily erected prison at Point Salinas. They had barbed wire with packing crates, put people in the crates which were too small for them to stand up or stretch out in, and left them as long as 5 days in Grenada's summer heat. That's monkey cage stuff, like in "Bridge on the River Quai", except "Bridges on the River Quai" was when we were at war with the Japanese, a very bloody, prolonged war. We were not at war with the Grenadans. This was just an exercise in cruelty. And, of course, there's the death squads in Central America that we continue to train and support and fund the officers tht direct them. We have killed between 1-3 million people in our national security secret covert activities, the wars we've triggered and stimulated around the world. What kind of people: Russians? No. You parachute teams into Russia and they'll parachute teams into New England 'cause they've got the bomb and they're a superpower too. Cuba couldn't hit back because if they did the headlines would read "Cubans bomb Miami" and the Marines would've been down there the next day, and they knew that, so they had to simnply eat it and defend themselves just as the Nicaraguans are doing today.

Not Rusians, not KGB. We used to go drinking, I used to play chess with the KGB. It was like pro football players: you butt heads on Sunday, but then you go to a dinner party a few days later. You're members of a fraternity, the superpower's intelligenceagencies. We didn't screw each other over that way, not at all. Nobody got hurt. The common denominator you come up with is that these 1-3 million people, victims of our covert actions, are all in the Third World. Not Europeans, not Russians, certainly not Americans. Today under President Reagan, the CIA is reported to be running 50 covert actions, the most famous of these is, of course, Nicaragua. We are destabilizing Nicaragua. We are arming and supporting the Contras, who we have built into a fighting force, directing their activities, supplyting them with planes. They're going across the border from Honduras and commiting atrocities, blowing up food supplies, sawmills, roads, bridges, hospitals, schools, clinics, killing people. They have put grenades in wounded men's mouths and blown their heads off with the families watching. They have put grenades in 7 year olds mouths and blown their heads off with the parents watching. And men trained in Florida have been

APPENDIX 2: *Control and Direction of U.S. Foreign Intelligence within the National Security System*



gang-raping women in northern Nicaragua. The cause: President Reagan doesn't like the Sandinistas. And this leading us directly into the Central American War. On the other side, in El Salvador, we like the status quo. We are determined not to let our friends go down the drain. Those friends we are talking about are the 14 families that own the country and have raped the country of its resources so that the people are so desperate that they might as well die fighting as opposed to being killed off by death squads. We're on the wrong side of both of those situations. We could just as easily, just as we flip-flopped in China, just as we fought Pol Pot in Cambodia for so many years and now sponsor him at the U.N., we could just as easily tomorrow say "Hey, the Sandinistas are building schools and hospitals, and that's good, and they're runing elections and that's good, so we can support them and help them build a country that will be strong and friendly to them and that's god too. But we're not doing that, and there's a powerful reason why we're not doing that, and I'm gonna get to that as I conclude this.

How does this affect the American people, how does it affect what our country does? The MH Chaos Program, for 20 years the CIA manipulating student and labor organizations inside this country; the MK Ultra Program, for 20 years experimenting on American citizens with drugs and disease, using 200 mental hospitals and medical schools as laboratories. Not a small program. They provided the LSD to many of the people in New England whose minds were blown away. They dragged a barge through San Francisco Bay leaking a virus so they could measure that technique for crippling a city. They launched a whooping cough epidemic in a Long Island community so they could see what it would do--sorry about the few kids that might die in the process. This has been documented by Congressional investigations, by Jack Anderson reporting, John Marks has written a book called In Search of the Manchurian Candidate, based on about 14,000 documents gotten out of the CIA under the Freedom of Information Act. Colonel White, who was in charge of that program, wrote: "I toiled wholeheartedly in the vineyards because it was fun, fun, fun. Where else could a red blooded American boy lie, kill, cheat, steal, rape and pillage with the blessings of the All Highest?"

Now there is a subversion of our laws going on in this country that very few Americans are aware of. The Intelligence Identities Protection Act, which makes it a felony for you to write articles about CIA case officers, or about their activities that would draw attention to the. For example, if Agent Smith and Jones came here and blew your loved one away with LSD, they would not be breaking the law because that's national security. Nobody was punished for this experimentation, but it would be a felony for you to publish articles in your paper saying Agents Smith and Jones blew my loved one's head away with LSD. They can now take away your passport without cause; they don't have to come to you and say "Hey, we don't like what you're doing, we want your passport." They just take it. They're developing a bill now, preemptive strikes against terrorists. They will have the authority to kick in doors of people they have designated as being terrorists, and shoot them down or haul them off. And they've developed the Special Action teams of the Defense Department that will do these preemptive strikes inside and outside the country. The CIA has been commissioned to operate inside the U.S. against American citizens opposing its programs, like what it's doing in Nicaragua today. Every indicator to a professional observor like myself is that this country is gearing for war. We have been preparing the people for war, we have been preparing our military forces for war, we have been psyching and revving everybody up like a big pep rally for war, and we're about ready.

You have to be asking yourselves why, why are we destabilizing an already troubled world? You couldn't grow enough cotton and coffee for the rest of history to pay for the cost of the fleets we've had steaming off their coasts. We have the money to spend 2 trillion dollars on arms in a 5 year period of time. And this can be accomplished because people have been taught carefully to hate and to fear---we have created a hostile world and kept it hostile with enemies in Africa, enemies in the Caribbean, enemies in Central America, enemies in Asia, enemies in Europe--and of course they're human too, they're susceptable to the same politics of paranoia. The Soviet government is teaching its people to hate us so they will be willing to live without washing machines and clothes dryers, etc. I was on a platform in California during the Democratic Convention in '84 with Helen Caldicott, who addresses the subject of the nuclear issue specifically and so effectively. She said "Get out and do something, do what you can, do what you're comfortable with--but we have to stop this madness. If you're comfortable lying down in front of trucks, lie down in front of trucks; if you like to write, write letters, write articles; if you organize well, organize. But we have to save our leaders from themselves, while we save ourselves from them. The people of the world have to rise up and stop the production of bombs. It will be a miracle if we do not have a nuclear war in the next 4 years, if we make it 10 years it will be a great triumph for mankind." She said get out and do something, you'll feel better rather than sitting at home trying to put it out of your mind, and if you have gotten out and tried to stop this madness, when the bombs do go off and you have a few seconds before the one lands on your town, you can turn to your loved ones and say "At least I tried."

Thank you very much for hearing me out. Now, there must be a whole bunch of people that want to make statements or ask questions or throw tomatoes, let's get on with it.

Q: It seems to me all we've heard tonight is a story of CIA bungling. We all knew before that Viet Nam and Angola was a fiasco. The fact that we messed up there doesn't prove that we'll mess up in Central America. Nuclear bombs don't have anything to do with Central America. What does have to do with Central America is a 200 year old adage called the Monroe Doctrine which says that European countries should stay out of our hemisphere.My question is: did not Russia, through Cuba, subvert Nicaragua, and is not Russia, through its surrogates in Cuba and Nicaragua subverting El Salvador now?

A: The Cuban's principle in this, if you've read "thoughts of Fidel" sort of books, is that you cannot make a revolution happen in a country that is stable, where the people support the system. And if you refuse to support a revolution in a country where the people are ready to erupt, it will happen anyway with or without your support. What we've got there is an entrenched system supported by the United States government in which oligarchies, making vast amounts of money from our aid, are keeping the people repressed so firmly and so brutally that they're rising up with or without support. Now this serves the Cuban interests, this serves the Russians, but it's not the Russian's fault that this situation exists, it's ours. If you believe that we can have a war in Central America in a world full of 52,000 atom bombs with our president and generals and admirals saying they're gonna expand a war to Cuba (if we invade Nicaragua) and that does not make this world more dangerous, with all the shakey fingers on the buttons, then I suggest you're not thinking deeply enough yet. A war in Central America, and particularly a war or invasion of Cuba, will put us on the teetering brink of nuclear war.

Q: Could you give us more details on the covert operations in Nicaragua? For example, how long ago did they begin, do the counter-revolutionary groups have any autonomy or are they completely directed by the CIA, and are there any covert operations takling place within Nicaragua that are not military, such as contacts with the press, the church heirarchy, etc?

A: Well, you've suggested the answers to all of the above. The first elements of this covert action started under Jimmy Carter. It was a propaganda, not a military operation to discredit the Sandinistas. Also, the funding of the 75 million dollars in aid to Nicaragua was going to be controlled by the U.S., given to their choices of farmers, ie to bolster the reactionary bourgeoise, as they're called there. We were going to create a base that would be a buffer against the Sandinistas. The propaganda campaign has gone on. President Reagan came into office and in December of '81 started the funding of the first 19 million dollars to form a small Contra force to put pressure on the Sandinistas. Eden Pastora broke off in the south, saying he'd never accept money from the CIA. He did, in fact, as he had no other source of money. It's not rigidly controlled, but you control the purse strings, ammunition and food, etc. Inside Nicaragua, the propaganda goes on La Prensa is clearly doing what the CIA had done with newspapers in Chile, Jamaica. Fred Landis has published an article on this, showing photographs of newspapers in Rome 30 years ago alongside newspapers by La Prensa, and how the techniques of building propaganda are identical. They also funded and worked to manipulate the elections there. They used the Mesquito Indians, stirring them up. This is a traditional CIA technique, with the Montagnards in Viet Nam, the Hmong people in Thailand, and the Kurds in Iran, taking a Fourth World group, an Indian people group who are automatically hostile to the people in power, and feeding their natural resentments. In all these cases, these groups were used and eventually destroyed by the CIA's "help" eventually. Only time will tell if it happens to the Mesquitos. Mining harbors, blowing up the oil fields, bombing the airport of Managua. Read my book and you'll get a blueprint for exactly how it's going, how the debate has run.

Q: You've made a lot of parallels, citing incidents, and I was wondering that with all these things we try to pick up in the media, with Vesco and Castro and drugs, with Soviet diplomats being expelled, Soviet nuclear subs running aground in Sweden, I'm getting two totally different views. Who's right?

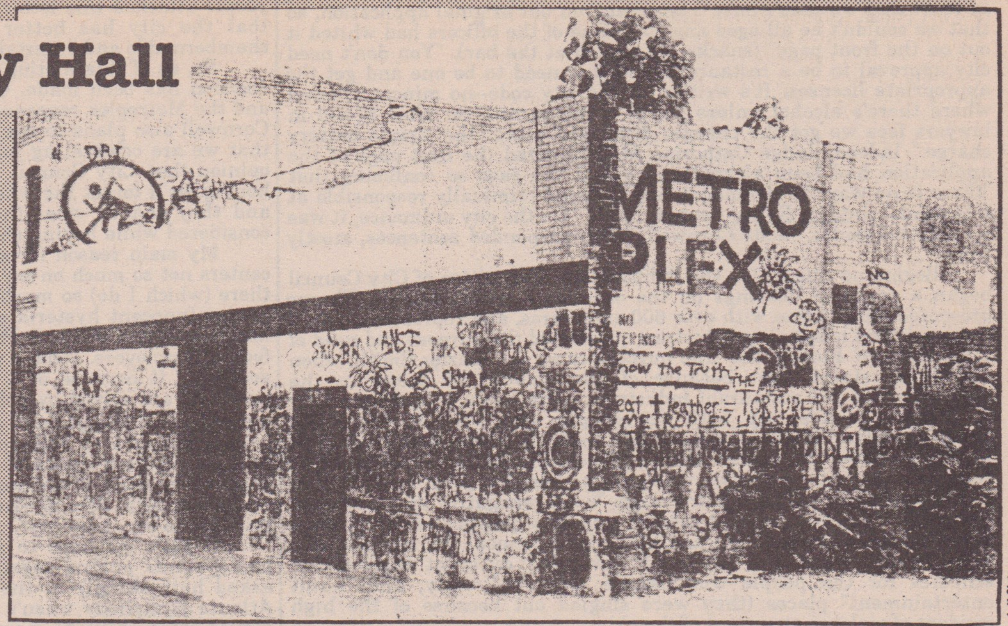
A: If I understand what you're asking, I would have to answer by pointing out that we have lectured tonight about U.S. national security compulsions, not about the Soviet Union. One thing that is clear: our government has a policy, the politics of paranoia, to discredit the Soviet Union and to play against them, in terms of motivating our own people and putting international pressure on them. They play the same game back and motivate their own people to support a massive military machine. Who is right when two 5 year olds get in a fist fight? Someone hits the first blow and maybe gets spanked first. The point is, like the Africans say, when the elephants fight it's the grass that gets trampled. The 1-3 million people that are killed as we fight the Soviet Union, even where there aren't any Soviets, are in the Third World. Meanwhile, they invade Czechosolvakia, Hungary, Afghanistan, and do things inside their country that I don't find very nice either. I don't think I would want to live in the Soviet Union, but I tell you, the truth is I'm cautious to say that because I have been lied to so much of my life that I've decided to do a little bit of "seeing is believing", and even then keep my eyes wide open. I'll tell you one thing, I've been to Cuba and it's just different from what you're led to believe. I urge you all to go down and look for yourselves. I thank you very, very much.

There is a strong parallel in this Angola situation and the current fiasco with the Iran/Nicaragua episode: The C.I.A., N.S.C., and the executive branch are all involved in lying to both the press, public and the Congress. When things get to the point where you can imagine the worst, in terms of governmental immorality, then it's probably safe to assume it's already that bad and actually happening. MBB

Fighting City Hall

The Atlanta 'Work Permit' Law

by Helen Block



Jeff Slate

Metroplex, on Marietta Street.

"No person may be employed by an establishment holding a license for the sale of alcoholic beverages for consumption on the premise or the operation of a bottle house until such person has been fingerprinted by the police department and has been issued a permit by the police department. This shall include all employees, managers, and also performers and entertainers. This requirement may be waived by the commissioner of public safety in cases of celebrities and entertainers of national reputation."--section 14.21, Atlantic City Code

What thoughts run through your head when reading over this Atlanta city ordinance? Certainly many communities license people who own bars, and many also license people who work behind bars (here it's called a license to pour). But all employees? And entertainers? What is the purpose of this law? First, some background.

This ordinance was unanimously passed by the Atlanta City Council back in the spring of 1982. Such an ordinance existed once before in Atlanta, based on an old New York City cabaret law (one that was used to keep drug-troubled Billie Holiday, among others, from working in NYC clubs, and which no longer exists). According to Nick Pennington, executive secretary for the Atlanta Federation of Musicians, all local musicians during the 50's and 60's, and early 70's had to register with the police once a year for work permits. The AFM finally lobbied successfully to get the law off the books in 1976 . Many arguments were used, says Pennington, including the fact that entertainers are not the ones who serve liquor.

Somehow, in 1982, the current ordinance was quietly passed. It received no publicity, and neither club owners nor the AFM received notice of it. Still, in April of 1986, the City Council passed an amendment to this bill stating that persons working in places with alcohol had to be repermitted whenever they changed jobs. This included people working in the hospitality industry (that is, hotels and motels) including bells hops, dishwashers, and maids, as by the mid-eighties virtually all establishments in Atlanta, a convention-oriented city, had a restaurant or bar on the premise. Each permit had to include a photo and an index finger print, at $10 each time. Still, no publicity and no enforcement until August 9, when the Metroplex Club was hit out of the blue.

The Metroplex was opened in 1983 as a non-alcohol all-ages club by Paul Cornwell, an Atlanta resident with some alternative concert promotion experience. In January of 1986, the rear part of the warehouses the Plex occupies was converted into a bar. Jim Fleter was brought in to operate the bar area, with Cornwell continuing to promote shows and book the bands, mostly punk and metal, with occasional reggae andavant-gardeartists. To avoid legal problems, there was only one entrance to the bar, with someone there to check proof and no cups being allowed out of the bar area. Nonetheless, the police frequently visited the club and had cited the Plex several times, with most of the alleged violations being thrown out of court or given a suspended sentence.

An interesting sideline to the main story happened about this point. The Department of Parks and Recreation produced a public service announcement against vandalism which ran on Ted Turner's "Superstation" WTBS this past spring. While one of the Hawks basketball team (which Turner owns) spoke on how terrible neighborhood vandalism is, a video of the Plex was shown. Cornwell, threatening suit because permission to photograph the club was not granted,succeededin having the PSA pulled from the air.

But back to the main story. The worst incident of police harassmenttook place July 3, during a Decendents/Dag Nasty concert, Detective D.W. Smith of the Licensing and Permits Division came into the club in street clothes and demanded to see Jim Fleter's liquor permit. Fleter responded by asking to see Smith's ID, which he had not shown. Smith showed a plain badge with no picture or identifying number. An argument ensued with Fleter asking Smith to leave and touching him on the arm; Smith drew his gun. Smith would later return to the club with uniformed officers and charge Fleter with simple battery and operating without proper dance hall and entertainment permits.

On August 9, Lt. D.V. Lee and Detective R.P. Strickland, also of the Licensing and Permits division, came into the club to check for liquor violations. The officers conducted a search of the premise as had been done several times before, and produced a 19 year old with a phony ID. Fleter and a barkeep were charged for serving minors. Then, in a surprise move, the officers halted the show by Tennessee-based rockabilly band Panther Burns and cited the band members with non-compliance with the city's licensing ordinance.

Margie Thorpe, a country and western singer who had just moved back to Atlanta after three-and-a-half years of working in NYC, was there that night and was outraged at what happened. "Here I had been telling musicians to come play Atlanta, it's a really great town to play, and this happens." She took it upon herself to circulate a petition against the ordinance, leaving copies to be signed by the public at record stores and restaurants that are known hang-outs. (the members of Panther Burns, incidentally, had to stay in town four days, pleading nolo contendre in Municipal Court. They were fined for non-compliance to a city ordinance--in spite of the clause excluding known performers. (We're talking about a band with major-label connections who has toured Europe).

At this time, thanks to the petition and the court case, the press began writing about the ordinance, the bulk of the coverage being in two arts-oriented weeklies, Creative Loafing and Southline. Mayor Andrew Young's office issued a statement that the ordinance was "under review". Many organizations began putting pressure on the City Council to repeal the law, among them the AFM and The Georgia Volunteer Lawyers for the Arts. Their main thrusts were its selective enforcement and possible unconstitutionality (just what defines "national reputation"? At what point in your career do you achieve one?) Just to test the case, a writer for Southline called both the Village Voice and MTV to ask if anyone had heard of Panther Burns (they had). But some council members just wouldn't back down. Councilman Dozier Smith, who chairs the Public Safety Committe and alleged author of the 1982 ordinance--a fact he now hedges on, saying he wrote it on police recommendation--went on record stating "We're not trying to pick on anybody in particular. But the police department won't back down because some loud-mouth guy doesn't obey the law." (Creative Loafing,Aug. 23, 1986). But how can a 'loud-mouth' like Cornwell obey a law if no one has been told of it?

"Basically they held the club owners responsible for the bands to have permits", stated Paul when I spoke to him. "In other words, we were cited with the band. And I wouldn't advise any bands to get permits. Most bands that play my club are from out of town, so how can they get the permits? So, rather than risk having the club closed down permanently by being liable to a criminal citation again for disobeying

the law outright, we closed it until it could be resolved and get an attorney." (Several band and restaurant workers panicked and got their permits about this time).

"And they were lying, " he continued. "They came up with a thing in court that we didn't have 'restaurant' on our original application, so that we couldn't be all-ages anymore. One of the officers had whited it out on the front page" (snacks are served at the bar). "You don't need city approval to be a restaurant, you just need to be one and get the appropriate licenses. It's written in the city code--no minors allowed where there's alcohol unless you're a restaurant. So after $1500 in lawyers fees we got the charges dismissed except the simple battery charge." Indeed, Judge Catherine Malicki noted the first page of the application had been altered and called the case so confusing that "there is no way the defendent can be found criminally responsible at this point." (Intown Extra, Sept. 4, 1986). "On the city ordinance, it was all nolo contendre," adds Cornwell, "with suspended sentences, mostly fines."

Beginning August 26, the Public Safety Committee of City Council began a series of hearings on the ordinance, where Margie Thorpe presented her petition with over 600 signatures, and representatives of the music and hospitality industries questioned the purpose and need of the ordinance. Finally, the true purpose came out. Dozier Smith, when called on, stated that because of the amount of drugs in the entertainment and restaurant industries, there was a need for the City of Atlanta to keep up with the people who work in the city's establishments. "Many musicians who work the clubs deal drugs, and we have to keep an eye on them". Hence, the amendment requiring re-registering with the police whenever a change of jobs. Lt. D.V. Lee, in his testimony, called the ordinance "an investigative tool to protect the public". Luckily, several council members questioned the rational bases for Lee's assumption , and asked for its repeal. Three substitute amendments were also proposed, involving different registration schemes for the people who handle alcohol directly, and "adult entertainment" places (they were singled out because of the high incident of violence at several of them).

There's no need to go into great detail about the different hearings and meetings from committee to full City Council, who at this writing late in October have sent the substitute amendments back to committee twice for "further discussion". Basically, the tug-of-war boils down to the police insisting the entertainment and hotel industry have to be closely watched while most of City Council saying ordinances like this can only hurt Atlanta and serve no useful purpose. Morris Redding, Chief of Police, circulated a letter during the October 6 City Council meeting asking that a less strict substitute ordinance not be adapted because it would "seriously impair the ability of the Bureau of Police Services to ensure that patrons are not subjected to contact with persons who have engaged in violent or vice-related crime (ex: prostitution, drugs, etc.)" and "No record check is done by the industry on new employees." Last clause--"the ordinance substitute would reduce revenue to the city by almost $100,000." The main anti-ordinance people attacked this letter, pointing out the vague language used and that the city has better ways to raise revenue than hitting up chambermaids and entertainers at $10 a head.

So, as of this writing sanity seems to be winning even if no final decision has been made. Ordinance enforcement has been suspended and the Metroplex reopened September 24th with a BGK concert. Paul Cornwell also plans to sue the city for the 5 weeks he was closed. Not that we are celebrating just yet. One musician I know expressed the opinion that City Council, or at least the Public Safety Committee is hoping we'll forget the whole thing now that the story has died down and they can do what the police want again. It's something to be considered while hoping she is wrong.

My main reason for supporting the fight of the work permit law centers not so much on my liking the Plex and the bands that perform there (which I do) so much as my concern over the wave of guilty-till-proven-innocent hysteria sweeping the country now. The most well-known example of this is President Reagan's call for drug testing for all federal employees. What's worse is people who should know better are accepting it because of a real or imagined 'problem'. I don't think problems are solved by police monitorings, bannings, or guilt; they're solved by real thought and an educational process. I am deeply offended by the thought of someone being monitored on a police computer because of their choice of profession. A code already exists barring people convicted of certain felonies from working in liquor-serving establishments. Why should a huge group of workers be judged by the actions of a tiny minority?

It gave me hope to see so many people of different ages and backgrounds pulling together to fight what is unfair. When it was asked half-jokingly at the September 23rd hearing why the entire Atlanta Symphony wasn't arrested for playing an amphitheatre that served wine, several members showed up the next week in their tuxes--complete with instruments. It was great seeing them sitting with the bellhops and maids. Again, this doesn't mean the work is over. As Paul Cornwell remarked while reading the rough draft of this, the fact that this story has faded from the mass media may be news in itself. And, indeed, getting the newspapers and television on our side did help after the story first broke--two news shows did run good anti-ordinance stories which did wonders to raise public awareness. I'm sure more people watch the nightly news than read all the alternative press combined. The key to fighting any wrong and getting any kind of victory is organization, patience, positive exposure, and more patience. Good luck fighting your fight.

Sex vs Personality: What is the meaning of masculine and feminine?

By Charlie Wertheim

This article is the offshoot of a conversation I had with a guy I met this summer. One day while sitting around in the woods talking, he mentioned that he wished the words "masculine" and "feminine" didn't exist. I had to disagree, however, because they have a very real meaning. The terms "masculine" and "feminine" can be applied to traits and characteristics. The problem arises when the terms are tied exclusively to sex. Historically, women have been prone to embody more "feminine" traits than men, and these traits are then associated solely with the female sex. However, "feminine" (or "masculine") must be looked at as a term that refers only to certain traits and characteristics, and not to sex. Before I continue, let me list a few of these traits. Some feminine traits are sensitivity, shyness, and gentleness, and are manifested in such ways as vegetarianism, listening to quiet music, or a love of cats. Some masculine traits are aggressiveness, confidence, and destructiveness. These can be manifested by a love for hunting, listening to loud and abrasive music, or a love of dogs (not puppies). I should imagine that by this time some blood is boiling. However, that can only be so if people are incorrectly associating traits with sex.

I bet that most people have an idea in their heads of what is feminine or masculine and what people are feminine or masculine without ever having tried to qualify those terms. It is easy to think of extremes, such as a completely feminine female. She might be described as prissy; masculine traits would be considered unladylike. On the other end of the spectrum is the completely masculine male. He is described as macho, and rejects feminine traits as weak and undesirable. Another extreme is the feminine male, a guy with so many feminine traits that he is labeled a wimp or a fag. Finally, there is the masculine female, who is called butch. Interesting how our society has developed derogatory slang to describe each of these four extremes. Apparently, society already realizes, at least subconsciously, that a mix of masculine and feminine traits is desirable.

With that idea I wholly agree. There is no reason to suggest that the cultivation of feminine traits in a man (or masculine in woman) is detrimental or undesirable. In order to make this clear I need some examples. One that pops to mind is Bono of U2. I'm not too familiar with the band or its members, but I'd say that his poetic lyrics and vocal style are feminine. However, his overall personality is masculine, and the female traits might even be an attraction to women. It's easy for me to think of women friends who are feminine but possess masculine traits, especially self-confidence (again, realize that this is in no way suggests that women are not self-confident; self-confidence is simply a trait available to either sex). It's equally easy to think of male friends

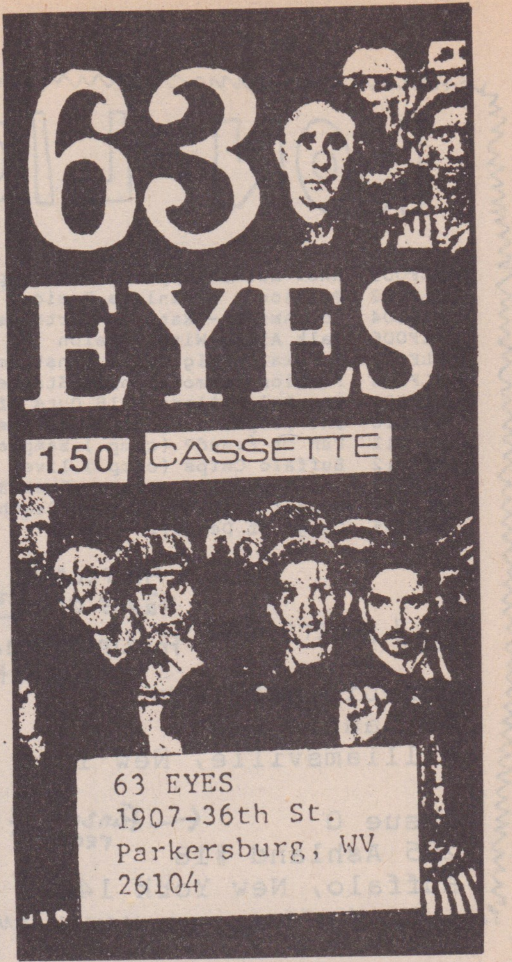
THERE IS SOMETHING about big women that is always a little frightening: a reversal of roles, a destruction of stereotype. Women are supposed to be delicate and fragile; everybody knows that. They're supposed to be soft and cuddly and a little helpless and dependent. They're supposed to seek comfort and solace in the arms of strong, clear-eyed resolute men.

who possess feminine traits, such as sensitivity. I mention this because some people feel that being feminine overall means being weak, or that being masculine overall means being domineering. This needn't be true if the overall personality is tempered with the other type of trait.

But more on music. Many people's objection to heavy metal is based on the music with sensitive or caring lyrics, thereby injecting a feminine temper, many people relinquish their objections. In the most mainstream world, male bands like Air Supply that come across quite feminine are often the object of derision by insecure teenagers. A classic example of how man can successfully adopt feminine traits in their music is Pink Floyd. This overall masculine band features very mellow and subdued (ie, feminine) vocals on some songs. On the female side, songs like Anti-Scrunti Faction's "Writhe Like Worms" come across with a masculine sound. In comparison, the Ruggedy Annes song "Dead and Gone" has aggressive (masculine) music with very feminine vocals; a dynamite combination!

Music is well known as a world of fashion. One trend that received a lot of attention is androgyny (Michael Jackson, Annie Lennox, Grace Jones, Boy George). Here is a situation where it is hard to say what the overall type of trait is: here sex and traits find a new relationship. They are either completely disassociated, or come together in a nebulous world of ambiguity. If a "successful" androgynist is one whose sex is undeterminable, it must be done by dress and by treading a line where traits indicate neither masculinity or femininity. This is an attempt to break down sexual barriers by pulling femininity or masculinity a person represents. Indeed, androgynists can be considered individuals in their particular lack of femininity or masculinity. However, if the world were to adopt androgyny, a vital part of life would be swept away. Perhaps a better way to break down sexual barriers is to stop associating femininity exclusively with females and masculinity exclusively with males.

Well, that's it. I'd love to hear from anyone who agrees or disagrees with what I've said. Write, and discover my exciting views on other topics like violent toys. I move around a lot, so here's my parents' address: Charlie Wertheim/ 175 Woodland Ave/ Convent NJ 07961.



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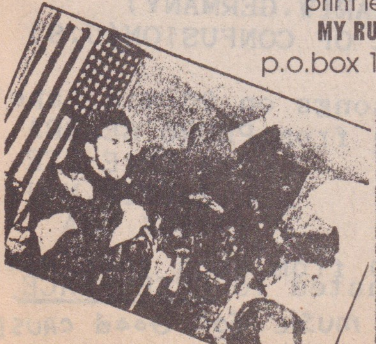

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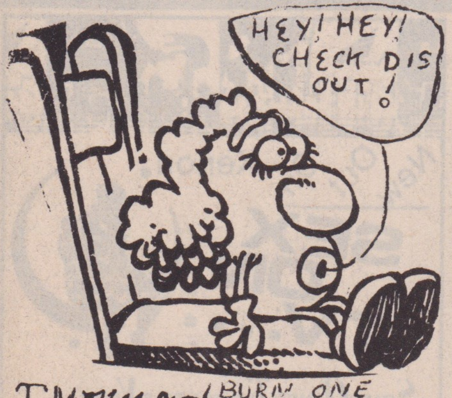

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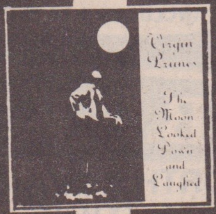

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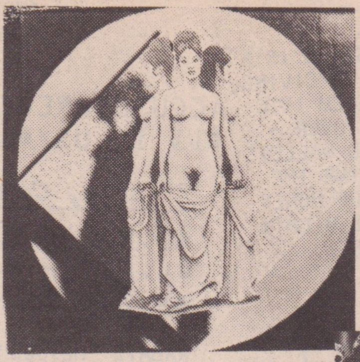

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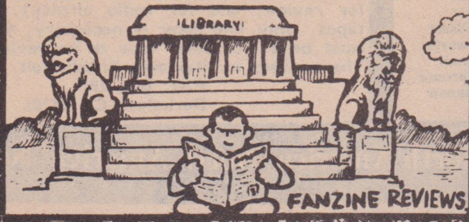

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AMOR FATI - "Rock'n'Roll" EP

An over-the-edge group with a lot to say. This is not rock and roll, but is a pop form of experimental music, largely instrumental, but with thought-provoking printed accompaniment. Not too pretentious. (TY)
(Flesh Records, P. O. Box 5040, North Bergen, NJ 07047)

AUBURN AIRES - "Levis Don't Lie/Don't Hold Back"

Highly produced yet still garage-based R'n'R, both songs have a CRAMPS-like feel though the B-side is much more basic. (TY)
(1557 Springlawn Ave., Cincinnatti, OH 45223)

BLURBS - "Rest in Peas" cassette

Disjointed, dissonant punk which reminds me a little of DIE KREUZEN's recent material. This has some rockin' energy, and is more interesting to listen to than a lot of other bands. (WG)
(Private Studios, P. O. Box 531, Wyandote, MI 48192)

BOY FROM NOWHERE - "Jungle Boy/1966"

Not quite up to the standards of their exceptional debut 45, the A-side still manages to cough up the requisite rockin' '60's punk energy to keep the toes tapping, though the melodic punch is largely absent. The flip is more poppish and less enjoyable. Pretty good. (SS)
(Box 3220 Columbus, OH 43210)

BRIGADE - "Come Together" 12"

I would've reviewed this, but after hearing two songs we winged it across the room in disgust, smashing it to fifty pieces. Unadulterated dance music- bites the dust! (TY)
(BYO, P. O. Box 67A64, Los Angeles, CA 90067)

BULGE - "Live, in the Raw" cassette

If debauchery, sexual domination, or being a MENTORS fan is your trip, you might check this out. Six live songs of pure auditory copulation, for the truly hard-up. (RG)
($3 to Ax/ction Records, P. O. Box 623, Kendall Square, Cambridge, MA 02142)

COOLIES - "Dig" LP

I guess if Joe POP-O-PIE could build a career on just one song (GRATEFUL DEAD's "Truckin"), then the COOLIES certainly can with just one artist (PAUL SIMON...well, actually it's SIMON & GARFUNKEL). Yep, most of the tunes here are rocked versions of S&G hits ("Scarborough Fare," "I Am A Rock", etc., etc.). Gets old fast. (TY)
(DB Records, 432 Moreland Ave. NE, Atlanta, GA 30307)

CORRUPTION - "Infest of Rage" cassette

Probably the most intense, tight, ripping act from SoCal since EXCEL, who seem to be a big influence. In fact, I'd say a number of "metalphobes" could get into these guys because of the sheer intensity. Wild. (WG)
($4 to Paul Riola, 15641 Pensacola St., Westminster, CA 92683)

DMZ - "Like 1978" LP

Well, here it is 1986 and I finally discovered why people used to rave about DMZ. After hearing their other releases and being sorely disappointed, I thought the hype was undeserved. But now that a tasteful purveyor of primitive raunch has managed to unearth a live DMZ recording that frankly blows away everything else they've put out, I'm convinced. (JB)
(Crypt, Box 9151, Morristown, NJ 07960)

DEATH OF SAMANTHA - "Laughing in the Face of a Dead Man" 12"

Citing the SAINTS and TELEVISION among their influences, one can hear it a bit. But those groups, despite sometimes extended length songs, always made them memorable, whereas DOS seldom leaves traces of tunes re-emerging through the mind rubble. Undelivered promise. (TY)
(Homestead Records)

DIDJITS - "Fizzjob" LP

I admire this band for their hilarious lyrics and rich, hard guitar sound, and there's certainly cause for interest in their punkish, rockin' tunes. The problem is that the goofy vocals don't hold down melodic interest, making the songs run into one another. Still, there's talent and drive here; I want to hear more. (SS)
(Bam Bam Records, P. O. Box 44, Mattoon, IL 61938)

DIVINE HORSEMEN - "Devil's River" LP

When I first heard this, I thought it was a great mix of Chris D's tough-as-nails lyrics with a good, classy production. But as I play it more and more, I'm afraid he must have lost a lot of drive and fire of the early FLESHEATERS music for a smoother production. Really commercial stuff. (Dog)
(SST Records, P. O. Box 1, Lawndale, CA 90260)

DRAGNET - "So Blind/Around the World"

Do you like the pop HUSKERS sound?
(Tuesday Records, 4113 19th Ave. South, Minneapolis, MN 55407)

ED GEIN'S CAR - "Off the Board" cassette

Another in the CBGB's live series, this one being a relentless barrage of fast punk and thrash with singalong choruses. Fucking intense! (WG)
($6.50 to CBGB's, 315 Bowery, New York, NY 10003)

FULL FATHOM FIVE - "Four Song" EP

FULL FATHOM FIVE sound like the better Homestead bands, with their powerful guitar sound, varied arrangements, and abstract vocal concerns. I liked the HUSKER-ish changes on "Why Their Faces Are So Worn," and the other tracks are quite respectable. (SS)
(South East Records, 208 E. Davenport Street, Iowa City, IA 52240)

GREY MARCH - EP

From Maryland, this nice little surprise carries an interesting and slightly mysterious sound. Some of their slower, more plodding tunes recall JOY DIVISION and DIE KREUZEN, and faster material has that murky, bewildred sound like DAS DAMEN. Very groovy. (Dog)
(Unconscious Records, P. O. Box 22872B, Baltimore, MD 21203)

HONOR ROLE - "The Pretty Song" LP

HONOR ROLE has devolved since their highly distinctive debut. Time seems to have eroded the vocal uniqueness and punky tightness of the past; while there's good, hard guitarwork and some interesting ideas, not one song really stands out from the pack. (SS)
(9 South Pine St., Richmond, VA 23220)

IMPULSE MANSLAUGHTER - "Burn One Naked, and Nuke It" EP

Thrash with very little in the way of melody but massive amounts of speed. As repetitive as this music might sound, this band seems to do it very straightforward. Not incredible, but enjoyable. (MS)
(4528 N. Lawndale, Chicago, IL 60625)

KILLING CHILDREN - "Rockin' Reigns Supreme" cassette

Half studio and half live material, this above average band rages, has fun and executes a powerful but non-generic thrash/punk style that hits the spot. Enjoyable. (TY)
(Gravelvoice Records, P. O .Box 2271, Bloomington, IN 47402)

MFD - "Ant EP" cassette

Don't know much about this except that it's produced by Tom Lyle (GI), that it has the classic D.C. sound -- driving punk with powerful guitarwork and clear, expressive vocals. Great (WG)
(Rob Habibion, 5444 Midship Ct., Burke, VA 22015)

MARSHMALLOW OVERCOAT - "Groovy Trip/Stop It Baby"

A groovy little neo'60's psych band from Arizona that sports some great fuzz guitar. The A-side has a slight plodding feel to it but both tracks are redeemed by the anxious, crusty sound of their vocalist. Should be another 7" out by this group. (Dog)
(Dionysius Records, P. O. Box 1975, Burbank, CA 91507)

MEATMEN - "Rock and Roll Juggernaut" LP

The best thing about all the MEATMEN recordings were the sharp, bullseye humor. Here, the MEN skimp on the humor in favor of the hard-fought macho-metal sound, and it just doesn't sound like parody anymore. I'm sure if someone offered the spot between ACCEPT and TWISTED SISTER on the HM heirarchy, he'd jump. Me, I'm bailin'. (Dog)
(Caroline Records, 5 Crosby St., New York, NY 10013)

MEMBRANES - "Songs of Love and Fury" LP

UK pop stuff in a FALL-ish mode -- meaning sometimes driving music and incomprehensible lyrics. For the desperate looking for trends. (TY)
(Homestead Records)

MIKE RUNNELS - "Tell Her Again/I Never Stop"

More fun for the fuzz-heads. Here, MIKE RUNNELS overloads the guitar distortion with a really good, catchy melody and manages to get the JESUS AND MARYCHAIN sound without the wimpy melancholy -- and though I don't think I heard any drums, you don't really miss it. (Dog)
(9th Circle Records, 442 3/4 North Norton, Los Angeles, CA 90004)

MINUTEFLAG - EP

This is one of those things that looks better on paper. Basically a jam between the MINUTEMEN and BLACK FLAG back in early 1985. The one song written by Boon manages to hold its own, mainly because of the structure there, but the rest end up like some late night jam fest with nothing getting accomplished. (Dog)
(SST Records, P. O. Box 1, Lawndale, CA 90260)

MISSION D.C. - "Running" cassette

Powerful hardcore with a searing dual guitar wall of sound pushes this tape ahead of the pack. Reminds me of BLAST, even down to the determined personal lyrics. Hot release!. (RG)
(Mission Control, 1818 Arlington Ave., Statesville, NC 28677)

MURPHY'S LAW - LP

A supposedly "fun" album by this New York band, one of many that play good music (punk--as opposed to thrashmetal--in this case) but who make it difficult to enjoy because of their advertised ignorance (homophobia, among others). Accompanying press release actually lauded singer Jimmy Gestapo for his "Donohue" performance, as well as containing his self-description as a "macho goon." Real fun. (TY)
(Rock Hotel/Profile Records, New York)

NAKED LADY WRESTLERS - "Accidents" flexi

One excellent song from these troopers, just to prove they still exist. Max Volume and Buzzsaw Iron Bill have been at it for years (only previous vinyl was on MRR's Not So Quiet comp of '82) and though this song doesn't contain the humor of most of their material, it still rips. A freebie to Thrasher subscribers. More Max!!! (TY)
(Thrasher, P. O. Box884570, San Francisco, CA 94188)

P.E.D. - "Penis Enlargement Demo" cassette

Thrash, jazz, and funk up the butt, dude. A total crackup, right down to them saying Oi stands for Oppressed Intelligence. Too funny for words. (WG)
($3 + postage to John Terry, 95 So. Adelaide Ave., Highland Park, NJ 08904)

P.R.I. - "Live Itch" cassette

Cleanly produced garage punk which occasionally ventures into surf, funk, etc. Lyrics seem to be quite sarcastic. A fun tape. (WG)
($3.50 to 821 Candlewood, New Milford, CT 06776)

PEACE MOB - "Collapse of the Empire" cassette

Just a ranting poet and a guitarist -- great lyrics, but the guitar has so many special effects that it doesn't add to the rawness that would make the lyrics really come to life. Have seen them live and they had a lot more impact that way. Still, the words are worth hearing. (TY)
(Crabmeat Records, 1035 Revere Ave., San Francisco CA 94124)

PORNO SPONGES - "Going Places, Eating Things" 12"

Like REDD KROSS, this band draws from '70's hard rock for influences, combining guitar power-pop with punk crunch for maximum effect. Well done. (TY)
(Mutha Records, P. O. Box 416, W. Long Branch, NJ 07764)

PSYCHO - "Live in New Hampshire" cassette

A searing performance from this overlooked Boston outfit. About thirty minutes of insane thrash and even a funny interview on side two. (WG)
($4 to Bad Luck, 7 Bride Hill Dr., Hampton, NH 03842)

SMD - "Screaming Mailboxes of Destiny" LP

A real homemade job, just 300 pressed of this one-sided, hand-painted cover LP. A cleanedup CHEMOTHERAPY? Perhaps, but this is still grungy Midwest punk. No frills from this now-defunct Pittsburgh band, just basic garage democracy. (TY)
(Gravelvoice Records, P. O .Box 2271, Bloomington, IN 47402)

SNFU - "If You Swear, You'll Catch No Fish" LP

The long awaited followup to their first LP is here and takes off where the other left. Classic SNFU songs are filled with catchy riffs, breaks, hooks, beats, howls, and laughs. These twelve songs rip from start to finish, and the band has yet to compromise their sound and ideas, and hopefully never will. (MS)
(BYO, P. O. Box 67A64, Los Angeles, CA 90067)

SATANIC REPUBLICANS - "Radioactive Roulette" LP

A bunch of great country bumpkins with a swell sense of humor. There's a goofy garage quality that made FLAMING LIPS so cool. They have a slight tendency to slip into ZZ TOP guitar riffs but the spirit of these guys make it forgiveable (Dog)
(Clapp Records, 10108 Hefner Village Terrace, Oklahoma City, OK 73132)

SCREAMING TREES - "Clairvoyance" LP

This is tough upbeat debut by an accomplished young band. There's lots of heavy guitar sounds with swaggering melodies. At different times, I heard elements of the DOORS, LOVE, and the first record by the FLAMING LIPS. (Dog)
(Velvetone Records, 607 West 3rd, Ellensburg, WA 98926)

SCREAMING BROCCOLI - EP

This outfit has a power-pop approach very similar to GET SMART or early ANGST, though the hooks almost (but not quite) connect on this three track EP. "I Made Love to A Vulcan" is pretty funny. Good sleeve, too. (SS)
(P. O. Box 294, Winooski, VT 05404)

SKIN - "Troubled Sleep/Stand Up"

New wavy power-pop with saxophones and some funky elements thrown in. I don't like this. (SS)
(1 Dimensional Records, Box 923, Northampton, MA 01060)

SOUL ASYLUM - "While You Were Out" LP

Live, these guys impress with their tunes, energy, and performance. Here, you get a well-crafted pop LP. I know the HUSKER DU comparison is uncool, but it's so obvious, along with a REPLACEMENTS touch, that I gotta do it. Power-pop. (TY)
(Twintone Records, 445 Oliver Ave. So., Minneapolis, MN 55405)

STARVATION ARMY - "New Way to Burn" EP

Varied musical approaches for this (relatively) long-lasting Ohio band. Fraser Sims and company prove they can do thrash, hard-edged mood music, funk-influenced beats, etc., with equal ease and power. Hard-thumping Midwest stuff. (TY)
(St. Valentine Records, P. O. Box 79116, Cleveland, OH 44107)

SUICIDE - LP

A reissue of the '77 classic by Martin Rev (rhythm) and Alan Vega (vocals). SUICIDE pioneered this experimental but raunchy early punk sound, using effects in a psychotic VELVETS meets THROBBING GRISTLE manner with a dab of rockabilly. Get it! (TY)
(Dutch East India)

TEXAS INSTRUMENTS - "The Thing in Apartment B /Good Times in Rhythm"

I liked this band's debut EP last year for its twanginess and scruffy vocals. Here, they have kept just a little of that while concentrating on the musicianship. "Thing..." is basically a somber instrumental, and the flip has a charming shit-faced singalong feel to it. (Dog)
(Matako Mazuri Records, P. O. Box 4084, Austin, TX 78765)

VARIOUS ARTISTS - "PML International Compilation" cassette

This triple 60-minute cassette comp features 22 bands from around the world, all of which have good recording quality. Lots of favorites, such as: KGB, DEPRAVED, APOSTLES, KINA, and many more. Also includes a band info sheet. (RG)
($9 postpaid to PML Tapes, P. O. Box 3285, Memphis, TN 38173)

VARIOUS ARTISTS - "Bombers over Durham" cassette

A live comp of up-and-coming East Coast HC acts. Making appearances here are CANCEROUS GROWTH, PSYCHO, PTL KLUB, and a handful of smaller bands. Good job. (WG)
($4 to Bad Luck, 7 Bride Hill Dr., Hampton, NH 03842)

VARIOUS ARTISTS - "End of the World A Go-Go" LP

Lots of '60's influenced bands, though more can trace their roots back to the MC5 heyday era than to earlier garage punk days. Some poppy stuff is here, as well as pop-psych influenced tunes. (TY)
(Tremor Records, 403 Forest, Royal Oak, MI 48067)

VARIOUS ARTISTS - "Great Rock'n'Raoul Swindle" cassette

Another great effort from this king of punk satire, a great, fun-packed 15 band compilation. Features such notables as PLEASED YOUTH, DEAD MILKMEN, and F.O.D., to name a few. (RG)
($3.75 to Jeff Fox c/o Maximum Rock'n'Raoul, 1464 Easton Road, Warrington, PA 18976)

VARIOUS ARTISTS - "Sound of Now" LP

Another cool neo-'60's recording put together by YARD TRAUMA's Lee Joseph, this one international in scope. Overall, it's kind of uneven, but there's some top notch stuff here, including AL PERRY's funny garage cut, the LAST DRIVE's raw, folk-psych offering, the BROOD's haunting number, and so on. (JB)
(Dionysius Records, P.O. Box 1975, Burbank, CA 91507)

VERMIN FROM VENUS - "Be One of Us" cassette

Great rocking punk from this new four-piece. I'm not sure about the lyrics on a couple of the songs since no lyric sheet was provided. But "Freaks" is a classic. Nice package. (RG)
($3 to Derrick Wells, 340 S. Jones, Las Vegas, NV 89107)

WARDS - "Ripped off in Boston" cassette

Eleven medium to fast paced hardcore numbers featuring exceptional recording quality. Lyrics deal with society, personal problems, and the military. Recommended if you're into East Coast HC. (RG)
($5 to Wards, P. O. Box 3156, Burlington, VT 05401)

International/ International/ International/ International/ International/ International/ International/

ALPHA - EP

For postpunk fans of BIRTHDAY PARTY, etc. Guitar-driven crypto-blues on two songs, one noise job and one weird pop tune. (TY)
(No label, JAPAN)

ANGELIC UPSTARTS - "Brighton Bomb" LP

An extremely inconsistent band, the UPSTARTS vary from record to record and, on this LP, from cut to cut. "I Stand Accused" is the obvious standout; the remainder of the songs are unsatisfying *very* poppish punk, with occasional intrusions of acoustic guitar. But they are still lyrically strong after all these years. (SS)
(Chamellon Records, ENGLAND)

ARMAGEDOM - "Silencio Funebre" LP

Your basic speedmetal riff band, fortunately without leads. Unfortunately, it all kind of blends together without change. The music is decent though not really crisp. (TY)
(Rainbow Records, R. 24 de Maio, 62 2 Sobre Loja, Loja 312, Sao Paulo SP, BRAZIL)

ASTRONAUTS - "Soon" LP

The ASTRONAUTS blend a folkish, yet somewhat progressive sound with political and pointed lyrics but it gets drowned by the dull, repetitious sound. I like that they have a rootsy sound like the MEKONS, but it just drags on and on. (Dog)
(All the Madmen Records, 96 Brougham Rd., Hackney, London E8 4PB, ENGLAND)

ATTANAS - EP

This one sounds more Swedish than Finnish, with accent on well-constructed thrash with great tunes, melodies and a variety of paces. Like it very much. (TY)
(c/o M. Saarinen, P. O Box 57, 37801 Toijala, FINLAND)

BUCK-TICK - "To Search/Plastic Syndrome"

Cool guitar sound and an almost rockabilly beat are offset by slick singing and pop structures. Tight and shows promise, but they gotta cut the cutesy crap. (TY)
(Type 2 Records, JAPAN)

CHAOS UK/EXTREME NOISE TERROR - split LP

This exceptional album features a load of dynamic, uptempo thrash by two accomplished outfits. CHAOS UK, in possibly their best work to date, wins by a length for their thick vocals and layered guitar attack, but ENT have fascinating arrangements to recommend their side of the LP. A thunderous, exciting release. (SS)
(Manic Ears Records, Box 666, Full Marks Bookshop, 37 Stokes Croft, Bristol BS2 3PY, ENGLAND)

CONDEMNED - "Humanoid or Biomechanoid?" LP

Strange fuzz fusion metal core. All the typical metal speed changes are here and mixed in with high speed thrash that is accompanied by snarling vocals. The production helps create a spooky, dark sound that is too forced. (MS)
(Reactor Records, AUSTRALIA)

CRUCIFIED TRUTH - "Communication" EP

A four-song old Britpunk style release, simple on the beat, fast punk and growled political lyrics. (TY)
(P. O. Box 558, Hamilton, Brisbane 4007, AUSTRALIA)

DIRTY JOY - "Bootleg Officiale 1984-85" cassette

These guys call themselves a HC ska band and that's pretty accurate: upbeat jangly ska tunes with Oi choruses. Mostly energetic stuff here, lotsa fun. (WG)
($3 to Faggain Roberto, Via Comelico 11, 30179 Mestre, Venezia, ITALY)

FEEDTIME - "Fractured" EP

Noise mets early CURE here for three grinding tunes. Lots of guitar from this three-piece on all three tracks, including a slide sound. (TY)
(Aberrent Records, Box A566, Sydney So., NSW 2000, AUSTRALIA)

FIVE YOUNG CANNIBALS - "Kings of Trash/I Don't Wanna Change"

I guess these are early and unreleased CANNIBALS cuts -- who knows, who cares -- it's just so-so but fun garage R'n'B based trash. Okay. (TY)
(Snot Records, UK)

FLAMIN' GROOVIES - "Way Over My Head/Shakin'"

Recorded (I believe) during a recent incarnation of San Francisco's GROOVIES when they played Australia, these two songs extend their folk pop direction even farther. Both tunes hold back, threaten to burst out, and never do. For collectors only. (TY)
(AIM Records, P. O. Box 287, Newport Beach, NSW 2106, AUSTRALIA)

FUZZBOX - "Love is the Slug" 12"

The four tracks on this, FUZZBOX's second record, demonstrates that this band has more in the way of a distinctive sound than great material. Cool synth bass with instrumental intrusions (sax, rhythm box, but no guitar I could hear) provide spare backdrops for vocals reminscent of HAGAR THE WOMB. Nothing special. (SS)
(WEA, ENGLAND)

GAROTES PODRES - "2 Edicao" LP

So-so Oi here. Okay buzzsaw guitar, but not very inspiring tunes. But hey, it you're into off-key choruses, this is it. (TY)
(Rocker Prod., Rua Alfonsina 74-1-And.5/7, CEP 09720 Rudge Ramos, S.B. do Campo, BRAZIL)

GAS BABIES - "Headin' for the Texas Border/DmF"

The homemade production sounds full and rockin' just like all the good Aussie releases, especially on the powerful A-side. The flip has less punch, and frankly, neither track is particularly notable aside from the occasional instrumental punchiness. (SS)
(Au Go Go, GPO Box 542d, Melbourne 3001, AUSTRALIA)

GYMNOPEDIA - flexi

A two-song, one-sided job, both tunes featuring driving rhythm and noisy guitar, though the overall effect is not too powerful. (TY)
(No label, JAPAN)

HARD-ONS - "By My Side/I'll Come Again"

Despite the rough sound, there are two classic tunes here. The HARD-ONS style mixes '60's punk with a great pop-punk '77 sound, and especially on the second track, really hits home (a cover of the LEGENDS). Available on Living End zine #6, a mag dedicated to '60's Aussie bands. (TY)
(P. O. Box 1005, Geelong 3220 Vic, AUSTRALIA)

HEIBEL - LP

COC-like hardcore from Belgium. At times, the drumming seems to lag a bit, but overall, you'll find some pretty inspired and aggressive power thrash. There are more weird guitar bits thrown in than you'd find on most such records, and the production is top notch. (TY)
(COR Records, ENGLAND)

HEIMAT-LOS/KROMOZOM 4 - split EP

One serious and one fun band share this slab, and will share an LP early next year. HEIMAT-LOS have a modern thrash sound that is powerful but relatively uneventful musically. KROMOZOM 4 employ more imagination musically, making this more palatable for non-French speakers. Sounds good. (TY)
(Reseau Alternatif c/o Nounours Roizes, Appra, 23 Rue du Marechu, Joffre, 92700 Colombes, FRANCE)

HYPER DOWN COLLECTION - 10" flexi

Quirky punk here -- the vocals being the most abrasive aspect, though the music is pretty uptempo at times, too. Older punk styles predominate, often varying towards obnoxious pop, but veering away at the last second. (TY)
(Insect Records, JAPAN)

INOCENTES - "Panico em S.P." mini LP

Six finely crafted pop-punk tunes. Sounds like '78, but not in a nostalgic way -- just powerful but tuneful material. Despite signing to a major, they remain political (title tune, plus "El Salvador), though there is perhaps a bit of overproduction. (TY)
(WEA, BRAZIL)

IRAH - "La Patria Chiama" 12"

Three of the four tracks here adopt a upbeat pop-punky style with good energy, little discernable melody, and somewhat undisciplined vocals. The other song is a lilting reggae-tinged number that segues into ska. Adequate, but it doesn't quite hit the mark. (SS)
(We Bite Records, Moltkestrasse 15, 7400 Tubingen, W. GERMANY)

KELPIES - "Official Bootleg" LP

This posthumous live recording of the KELPIES, a Sydney punk/rock outfit, shows real songwriting quality and makes me hungry for more. The inventive guitarwork recalls CHELSEA, and the tunes are subtly crafted pop-punk. Sound quality is respectable; this one definitely grows on you. Recommended. (SS)
(Aberrent Records, AUSTRALIA)

KENZI - "Land of Hope and Glory" 12"

Sort of a lighter version of the PISTOLS sound meets mediocre Oi sound. Certainly not his most exciting material. (TY)
(Trip Roll Records, 7-15-14 Nishi Shinjuku-ku, Tokyo, JAPAN)

KIMA - EP

Not sure about what this band is about, but they've got sex stuff all over their graphics. Musically, both slow and fast hardcore, live and studio, well recorded and raw. (TY)
(c/o M. Saarinen, P. O Box 57, 37801 Toijala, FINLAND)

MISSING THE SCENE - "Essen Aus Frust" EP

Kind of what you expect from German punk bands. They've got a nice HUSKER DU-ish distortion on the guitar but everything else sounds kind of tired. Sometimes, it takes more than just guitarwork to make a great record. (Dog)
(Hrorst Hbubrsch Records, no address, W. GERMANY)

MOB - "Cryin' Again" EP

A re-release of a great punk record for those who missed the first time around. This matches their early 1980 7" release with some noisy but spirited live tracks from their last show. (Dog)
(All the Madmen Records, 96 Brougham Rd., Hackney, London E8 4PB, ENGLAND)

NEWEST MODEL - "Scapegoats" EP

Political pop punk with mod traces and CLASH influences. Well done but not on the edge. (TY)
(Newest Model Records, JAPAN)

O.H.M. - "Cavecore" EP

When they really get rolling, O.H.M. are an instrumental powerhouse, with loads of guitar abetting their thrashy tunes. The sung vocals definitely detract from the overall power, but this Danish band wins points for a sound that should be the envy of many a thrash ensemble. (SS)
(Anderz Nielsen, Post Restante K. 30, 2200 Kobenhavn N., DENMARK)

OTH - "Sur Des Charbons Ardents" LP

OTH combine a punky powerchord song structure with cool rock'n'roll breaks to create a familiar and engaging instrumental sound. The individual tunes don't leave much of an impression, and this is proven by the fact that the best song on this LP is a wonderful cover of "California Sun" called "Le Soleil du Midi." Basically okay. (SS)
(OTH, 3, Rue Anatole France, 34000 Montpellier, FRANCE)

PARANOID VISIONS - "The Robot is Running Amok" EP

This British band specializes in committed mid-tempo punk in an '82 formula, sounding somewhat like a rawer DIRT with their alternating male/female vocals. Good nostalgia value here, but the formula isn't fueled with a contemporary energy. (SS)
(All the Madmen, ENGLAND)

PIN PRICK - EP

FIve songs in a punkish vein here, with good female vocals to boot. The operative track is "Fuck SACEM," a steamroller in the tradition of the ELECTRIC DEADS with blazing guitars and great wailing, though the other songs are adequate. (SS)
(Panx, B.P. 5058, 31033 Toulouse, Cedex, FRANCE)

POBEL MOBEL - "Demo 86" cassette

Fast melodic punk from these Swedish crazies. Includes five originals and a cover of "I Saw Her Standing There." Fun. (WG)
(Skvaller Records, c/o Fredrik Johansson, Rektangelvagen PS19, 55275 Jonkoping, SWEDEN)

PUINAJAINEN - "Todistuvaineistoa" EP

Your standard but well done Euro-thrash release -- meaning lots of guitar, gruff vocals, and light on melody. Four songs, no surprises, but tight and loud. (TY)
(Ann & Archie Records, PL 151, 00141 Helsinki, FINLAND)

PUSHTWANGERS - "Strangler from Behind/Coma"

One side is way to pop for my tastes (as are many of their releases), but the flip has much more of a rockin' feel, with a sound reminiscent of many of the bands on this label (NOMADS, etc.). (TY)
(Amigo Records, Box 6058, 102 31 Stockholm, SWEDEN)

RATOS DE PORAO - "Descanse em Paz" LP

I'm always suspicious of records that only have song titles with three or less words. All the "tunes" here (except the title song) have just two words, and the music is equally imaginative. For the speed metal genre, it is pretty well done, but ultimately dulls the senses. (TY)
(Baratos Afins, Au. Sao Joao 439 2. And. Loja 316/318, Sao Paulo SP CEP 01035, BRAZIL)

RAZZIA - "Ausflug mit Franziska" LP

This album sees the genesis of a much cleaner and more defined RAZZIA sound, with synth even making an appearance. The best songs here are engaging and passionate, and contain a measure of accessibility to compensate for the loss of power. This band is still a force to be reckoned with. Very good. (SS)
(Rajas Thiele, Kleingartenverein 459, Parzelle: 106, 2000 Hamburg 62, W. GERMANY)

RELEASED EMOTIONS - "Red Letter Day" 12"

Pretty decent pop punk on all four songs, though the romantic lyrical content is a bit too much. Well done, otherwise. (TY)
(Quiet Records, ENGLAND)

SCREAMING DIZBUSTERS - "This Ain't the Summer of Love/Out of the Frying Pan..."

More typically an "Amigo" band, there's a "big" garage-type sound here, straightforward pounding rock'n'roll and snarled vocals. Both sides rock. Heard this is The NOMADS under an alias. (TY)
(Amigo Records, Box 6058, 102 31 Stockholm, SWEDEN)

STAR CLUB - "Final Count" LP

The STAR CLUB are at their best when playing their trademark '78 sound, with good guitar hooks and catchy melodies. This album is not quite as consistent as their last two, but contains a few flashbacks of their former glory, albeit without the characteristic grunginess. Okay. (SS)
(Invitiation Records, JAPAN)

STATEMENT - "Object of Life" cassette

A one-man band, believe it or not. Reminds me a little of the UK SUBHUMANS, with an energetic sound and impassioned political lyrics. Small booklet enclosed, great effort. (WG)
(Active Sounds, Pensicua, Old Church Lane, Selsley West, Stroud, Glos., GL5 5LH, ENGLAND)

STIGE - "Desperate Days" cassette

Not quite as frantic as their fellow Italians NEGAZIONE or INDIGESTI, STIGE favors a slightly melodic thrash sound, characterized by a hyperspace guitar sound. Good job. (WG)
($3 to Carlo Cannella, Via 267A, 33, 63030 Monticelli (AP), ITALY)

STOMACH MOUTHS - "Something Weird" LP

One of the greatest snarly teen voices in the neo'60's vein, combined with a rockin' R'n'B combo makes for hot listening. The addition of farfisa doesn't really help a lot, but the band is so astute that it certainly doesn't hurt. Excellent. (TY)
(Skeppholm, Valhallan 51 IV, 114 22 Stockholm, SWEDEN)

SUBTERRANEAN KIDS - cassette

The Spanish equivalent of MINOR THREAT? Well, they cover "Straight Edge" and they have a fast, clean sound. Lyrics in Spanish, fucking great stuff. (WG)
(Patizambo Records, Apdo. Correos 23.175, 08080 Barcelona, SPAIN)

TALULAH GOSH - 12"

On the two zippier tunes here, they sound like GIRLS AT OUR BEST with a shade of BUZZCOCKS. On the other two, I fell asleep and can't remember. (TY)
(53rd and 3rd Records, ENGLAND)

TOYS WENT BERZERK - "Don't Run Away/Guns at my Head"

The female vocals here recall mid-period SIOUXSIE, but not overtly, while the instrumental sound falls into that flanged British post-punk approach popularized by VIRGIN PRUNES et al. This is a good example of the genre, but by no means special. (SS)
(Aberrent Records, AUSTRALIA)

UPRIGHT CITIZENS - "Kiss Me Now" 12"

Despite the uninspiring cover art and the LED ZEPPELIN-like intro to the title song, this new release has all the UPRIGHT CITIZENS' trademarks -- tight, imaginative instrumental arrangements, plaintive lead vocals, memorable hooks, and generally on-target lyrics. (JB)
(A. Kunze, Im Springfield 31a, 4250 Bottrop, W. GERMANY)

VARIOUS ARTISTS - "Lima Esta Helada" cassette

Here's a Peruvian HC comp showcasing acts which range from frantic thrash to energetic '77 punk, with varied sound quality. Most notable is LEUSEMIA, Peru's answer to the RAMONES. (WG)
($3 to Burkhard Varisch, Finkenweg 15, 07030 Boblingen, W. GERMANY)

VARIOUS ARTISTS - "Nema Vopia Nedeluom Uvece" cassette

A nice mixture of pop-punk, thrash, '77, and even some ska punk thrown in, all delivered by Yugoslavian outfits. Comes with booklet, neat package. (WG)
($5 to No Profit Tapes, c/o G. Obradovic, Strahinjicabana 43, 11000, Beograd, YUGOSLAVIA)

VARIOUS ARTISTS - "One Day, Son, All this Will be Yourz" LP

England's DISORDER and Norway's KAFKA PROCESS share this LP. Both sides supply a great amount of thrash delight: honest, loud, and powerful. Each band has an average of five songs that are backed up with strong production without being slick. (MS)
(Disorder Records, The Old Malt House, Little Ann St., Bristol 2, ENGLAND)

VARUKERS - "Prepare for the Attack" LP

The VARUKERS' usual style varies from ultra-intense thrash that rips, to a metal-tinged HC approach with occasional guitar breaks. The latter style predominates here, and although powerful, the song structures tend to become repetitious. Not up to their standard, but it's still solid, respectable speedcore. (SS)
(Attack Records, ENGLAND)

VARIOUS ARTISTS - "Splittin' Headache on a Sunday Afternoon" EP

Four British bands share this compilation 45. SATANIC MALFUNCTIONS and ACTIVE MINDS play hot and heavy thrash, while basic punk and folky approaches are mined by INDIAN DREAM and RADIO FREEDOM, respectively. A respectable, interesting EP made recommendable by S.M. (SS)
(Loving Tunes, Top Flat, 12 the Esplanade, Scarborough, N. Yorks, YO11 2AQ, ENGLAND)

VARIOUS ARTISTS - "The Rise and Fall of Oma Hodel" EP

The soundtrack of a movie, I think, with six tunes, all in an older punk vein. All the bands were from Hamburg, including SPIEL 77, 100% DISKRETION and others. Liked MEINE SCHUPPEN the best. (TY)
(Dirk Ehlert, Sasplar Muhlenweg 30, D. 2000 Hamburg 65, W. GERMANY)

VARIOUS ARTISTS - "Tour de Farce" EP

Six bands from around the world, one track each. ARMATRACK from New Zealand kicks it off with one of their better recordings, a slow/fast rocker. There are two GUERILLA URBANA's here, one from the Canary Islands and one from Peru, both of whom turn in raw but exciting thrash. DOC WOR MIRRAN is from Germany, doing an experimental punk cut that works. NO LIP is from Japan with an okay tune a bit on the slick side, and BULK (Denmark) wraps it up with a post-punk CURE-ish song. (TY)
(Empty Records, Am Elfengrund 71, 6100 Da-Eberstadt, W. GERMANY)

WINTERSWYX CHAOS FRONT - EP

WCF play their thrashy punk very competently, with screamed vocals and an acceptably fast instrumental complement. Nothing stands out, however, and the DISCHARGE influences, both lyrically and musically, don't show off WCF's originality. Pretty good. (SS)
(Ronald Hogeboom, Tulpstraat 43, 7102 CP Winterswijk, HOLLAND)

WORLD WAR XXIV - LP

All 16 tracks were recorded from '83-'85 and have finally made their way to vinyl. The music is hypermelodic thrash that has the same roots as UK's STUPIDS. A mixed bag of happy, silly, and serious lyrics only add to this record's potential, making this a high energy surprise. (MS)
(Aberrent Records c/o Box 4566, Sydney South, NSW, 2000, AUSTRALIA)

WUT - "Kapitalismus" LP

WUT cruise with a basic HC style that's either slow or moderate in pace, but spurt out breaks of unbelievably fast thrash to add power and interest. This band only connects during these moments of instrumental fury; the reggae and mid-tempo HC doesn't hit the spot. Uneven. (SS)
(Reiner Mettner, Eichenstr. 14, 5600 Wuppertal 2, W. GERMANY)

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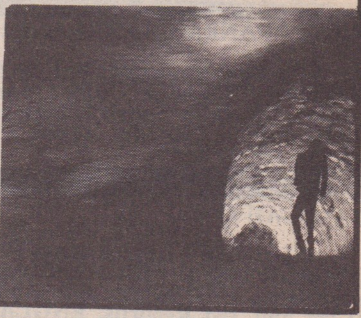

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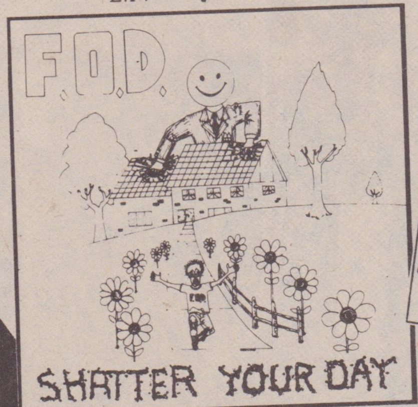

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